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May 1990



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THE LONDON

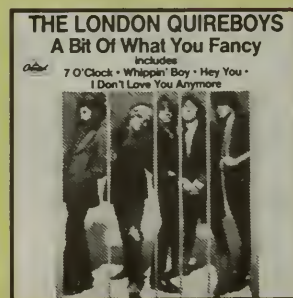
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Vol. 2 No. 5

May, 1990

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GIGGING



BUT ALAS OUR
FRIENDS WERE
CALLED OUT FOR
TEN ENCORES.

GOODBYE
ALREADY!

GOODNIGHT
AGAIN!

A cartoon illustration of a man with a large nose and a speech bubble saying "MORE!".

W.V.V. 1911

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OUT BILE FOR A
THIRTY MINUTE SOLO



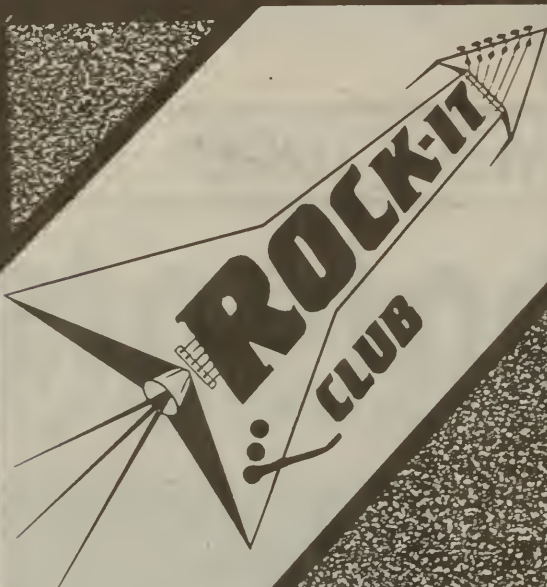
MEANWHILE

WHERE THE
PRETZELS?

TO YOU. AND
SAVE SOME
FOR BILL!



BY MARTIN GLASS



Tampa's Finest
Rock and Roll Club

May 4-6
AMBER
ROSE

May 7-13



Intimate Acts

May 14-20



Heartless

May 21-27



Strutter

May 28-June 3



Torn Lace

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\$1 Drinks All Night Long

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\$1 Drinks All Night Long
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May 6

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18⁺

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THE LONDON

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May 20

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May 27



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STREET NOTES

Christopher Robin

THE END OF THE WORLD!

Street Notes has always been a cheerful column that details the positive events happening in our area. There has been plenty to talk good about. However, there is a disease which has reared its ugly head and, through the guise of morality, is attempting to undermine the very foundation on which our inalienable rights are delicately balanced. Quite simply, censorship is becoming justifiable; and censorship in any way, shape or form should never be tolerated by free-willed persons.

It amazes me how apathy and ignorance have pervaded the very soul of our Constitution, allowing moralistic right-wingers the power to dictate what pages we read, what we see on television, and what music we listen to.

Wake up. The only reason this infringement of freedom has gone as far as it has is because the silent majority (those Americans who enjoy their freedom, but cherish their living room couch just a tad more) has not spoken. In their place, selective individuals have granted themselves the power to dictate their pseudo-moralistic tenets upon the rest of us. It's happening... Step by step, the fabric of freedom will unravel, infested by the fervor of a fanatical few.

Everyone talks about first amendment rights. How many people have ever read *The Constitution of the United States*? How many people *really* understand what it means? How many people *really* care? These are serious questions for serious times. We are dealing with liberties which 200 years of freedom fighters gave their lives for. It's certainly far more important than *Married With Children*, yet how many Americans respect the name Bundy over Jefferson.

This is the first amendment of the U.S. Constitution:

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech or of the press; or the right of the people peaceably to assemble and to the petition the Government for the redress of grievances.

Let's emphasize this. There is to be no abridging the freedom of speech or press. Is that clear, simple, and understood?

Why are the following disturbing examples just the tip of the glistering iceberg — pretty to the eye but deadly to the soul.

1. In Memphis, the City Council passed a resolution making it illegal for anyone to allow a minor to attend a performance (music or otherwise) in which obscene language or actions may take place. The person who allows such an atrocity to take place can only be fined at this point. Yeah, at *this* point. Can't you see our freedom eroding in front of our eyes. First it's a fine, then a felony. And by the time it gets to that point, it will be too late, for the rug will have already been pulled out from under

any life-sustaining organs have a poetic connection. Thank God these do-gooders don't know old English or *every* work of Shakespeare would have to be banned on the same principle.

Now, the government is deciding what's obscene. This is nothing new. It's happened many times in the history of man: the Salem witch trials, Nazi Germany, present day China. Do I have to go on? Damn it, does anyone realize that the Dark Ages came about directly because the churches started dictating what was obscene and what was acceptable. It's happening again. Of course, no one would dare say that religion is getting tangled up with government in any way, shape or form. Couldn't happen, huh? Just ask Pat Robertson, the television evangelist who ran for president last election. Ask for an enforceable moral call on obscenity, and you're mixing church and state. As free people, we can not stand for it. Liberty seekers have died — *I repeat died* — for the very freedoms we take for granted.

As a publisher, I have the right to print anything I like (as long as it isn't libel.) You as a reader, or as an advertiser, also have the right to support this magazine or throw it in the garbage. That's your right, your God-given right, a right which cannot be controlled by any government. But no one has the right to tell any of us what we can read, watch or listen to. That is a personal decision which must be decided by one person and by one person only: the individual. No organization or group of people, no matter how well intentioned in their own minds, may dictate what is off-limits and what is acceptable. It is a personal decision. The moment anyone attempts to enforce a label on an artistic representation, whether it is an album, a painting or a story, either good or bad, everyone's constitutional freedom has been violated.

And, if your rights can be violated once, then they can be violated again and again. And if you allow it to go any further, then these "well-intentioned individuals" will be running your life. Is that what you want? Is that the fate we can even allow to become a remote possibility? No. The dam breaks because of one

WARNING:

This magazine may contain text descriptive of or advocating one or more of the following:

suicide
incest
bestiality
sadoomasochism
sexual activity in a violent context
murder
morbid violence
illegal use of drugs or alcohol

PARENTAL
ADVISORY

feet — one moralistic inch at a time.

2. In Florida, albums can be restricted to ages 18 and over. Remember, we are not talking about alcohol, cigarettes, or another substances which requires a level of decision making not granted to those under the legal age. We are talking about the right to think freely and enjoy freely the works of others.

3. In Alabama, the Elizebeth Browning poem, "The Trees" has been banned in all schools because of the word "breast." We can't discuss anatomy in school, can we? And we certainly can't suggest that



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hole and one hole only. I can see the hole and it is getting bigger and bigger. We cannot allow the seepage of moralistic conformity to continue.

The worst thing anyone can say is, "Well, I didn't know." Well, I know and it is my right *and* my duty to inform you of the severity of this pervasive political climate. How dare anyone deny the artistic freedom of any human being, regardless of age? Have we come so little in the 2,000 years since Christianity to rationalize this violation of human rights as God-endorsed? Don't insult the soul of each man and woman who has died to preserve the freedom of self-expression. Don't mock their anguished cries as they feel the fruit of their battles slipping away in our apathy stricken clutch. Do not allow your freedom to be taken away. Do not allow anyone to tell you what you may consider art or literature. Do not pretend that the pendulum will swing the other direction. The lubrication of free choice is rusting away. Do not patronize establishments that allow censorship in any form to be practiced. And make your objection clear. If you see a warning sticker on an album, take it up to the counter, demand to see the manager, state the violation of your constitutional rights and spend your money elsewhere.



Vocalize your objection to all forms of censorship.

Support the right of all Americans to make a personal choice concerning art, music and literature or any other freedom of expression.

Write to your local, state, and national representatives demanding that your constitutional rights be upheld to the utmost degree.

Vote for individuals to uphold your rights and demand the impeachment of representatives who attempt to abridge these rights guaranteed to us, not by man, but by God.

Get informed about the status of censorship and other political oppression, whether in its infancy stage or mature, that is happening in this country; and be aware of its potential ramifications for us and our forechildren.

And please, above all, just care. Stand up and care. Stand up and do something. Just protect the freedoms we cherish and protect them absolutely. Never allow the "well, this one thing won't hurt" attitude to sway your opinion: for that attitude is more dangerous than any drug, more powerful than any weapon, and more destructive than any defensive line of attack. The time for action is *now*. The time for freedom is *now*. The time for censorship to cease is *now*... because later is too late.

Second Self

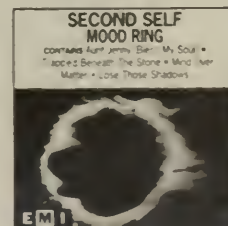
Mood Ring



EMI

"Love for music, love for life,
and that moment when it all
molds itself together in sound
... This is Second Self."

T. Adam Boffi



Runnin' with the Pack

COMPANY OF WOLVES

It's time to enjoy the company of a howlin' new band from out of New York, Company of Wolves. With a hit song, "Call of the Wild," the band is beginning to receive critical and popular acclaim.

Lead singer, Kyf Brewer had the chance to bring his canine crew to Ft. Lauderdale last month to help benefit the Lighthouse Foundation. At that time, a tour with Richard Marx was on the horizon. Currently, Company of Wolves is finishing up that leg. A Salty Dog pair up has just been confirmed for the summer. It should be a blazing summer for this scorching, no frills rock-n-roll power pack!

THRUST: Company of Wolves has been called a "street band." Is that accurate?

KYF: Well, we lived on the street (laughter.) We've got places to stay now but we're definitely street-oriented.

THRUST: Most bands who use the qualifier "street" come from Hollywood or L.A. How different is it coming from the streets of New York?

KYF: It's funny, I was just reading your old interview with Pretty Boy Floyd talking about the streets of New York. And you know what? - they were right. The streets are ugly. And that's what we wrote about on the album - the things that we were dealing with every day. New York is very exciting but there's also a lot of slop and crap when you walk the streets. It's pretty simple, actually.

THRUST: In your biography, there's a quote which states, "The frustrations are over." How about the truth?

KYF: No, the frustrations are far from over. Let's talk about MTV for about two hours (laughter). MTV has turned into this Top 40 Radio station and you either have to have a real interesting name, have the one video in a thousand that knocks them over, or be selling a lot of records. For example, our first video, "Call of the Wild" is having a difficult time getting airtime. It's only on at 4:30 in the morning.

THRUST: All the members of Company of Wolves have paid their dues with other bands or as studio musicians. But the public just sees the tail-end and considers you an "overnight sensation." How much work has really gone into your "overnight" success?

KYF: Well, honestly, this has happened pretty fast. For one reason or another, we just put together the exact band that we

wanted. We didn't even play up here unless we were showcasing. There's just no way to make money playing the club game. So we played a couple times a month and rehearsed all the time. It went on that way for a year. The frustrating part is that there are a million people up here all trying to do the same thing and the record companies just don't take anyone seriously. Any night of the week, you can go out and see unbelievable talent. There's such a saturation of people trying to make it; it's hard to see it through.

THRUST: Excuse the pun, but what gave Company of Wolves the extra "bite" to stand apart from all the other bands in NYC?

KYF: We put together all the right ingredients. It's really pretty simple. If I can say one thing as far as pumping up ourselves, we're all very talented musicians. Anybody can write songs, we just happened to write songs that everybody liked. We had our show and our management together and that made us stand out.

THRUST: Did Company of Wolves come together like the *Mysteries of the Unknown* TV commercial? "Four men wander into a forest not knowing why and one of them is suspended four feet above the ground." Do you know what I mean?

KYF: It was more like the scene before that. I was sitting at home and suddenly got this strange feeling that there were three guys who really needed me or they were going to get hit by a truck (laughter.)

THRUST: Seriously though ...

KYF: It just came together. Steve and I started writing together and we knew Frankie (Buddy Love) from touring with John Waite. Steve knew his brother since birth. We then got bent out of shape

trying to find supplemental players like a keyboardist and another guitarist. We auditioned all these people. After weeding through everybody, we realized that we didn't need any of them. The band was complete and was meant to be a four-piece unit.

THRUST: Kyf, you're previous duties for the Ravens were the keyboards? Did you also sing then?

KYF: Yes, but there were two singers and two songwriters. I sang the songs that I wrote, and Rob (lead singer for the Ravens) sang the songs he wrote.

THRUST: How do you now feel about being a frontman?

KYF: It feels more comfortable because I can do what I do best—all of the time.

THRUST: Do you miss the keyboards?

KYF: No, actually I always hated them but I played them because I took piano lessons when I was a kid. When I wasn't singing, I didn't want to be standing off to the side with nothing to do-like Linda McCartney.

At this point, a unexplainable force terminated our connection and I was forced to redial Mr. Brewer's number.

THRUST: Kyf what happened?

KYF: It's that *Mysteries of the Unknown* again. I had this strange urge to drop the phone and run over to the window (laughter.)

THRUST: We were starting to talk about "Call of the Wild," which is starting to receive radio play down here in Florida. It's fairly representative of your sound. Do you agree?

KYF: Yeah! The story behind "Call of the Wild" isn't as elaborate as some of the songs. Steve had a list of titles that he thought would be cool to use. That was

one of them. We know there have been songs with that title before but we thought "Call of the Wild/Company of Wolves - what a concept!" The song came together quickly.

THRUST: How about the juicy stories behind the songs? Let's go off on that ledge.

KYF: Juicy, huh? Well, let's talk about "Hangin' By A Thread" then. Do you know how it is when guys get together and start telling road stories about this girl or that girl. Well that's "Hangin' By A Thread." It's all about that ultimate woman that you meet in the middle of nowhere. The trick is to say things without the radio programmers catching a phrase which is too blatant and not playing it. It's really a thin line.

THRUST: Does the band work within parameters established either by yourselves or by Polygram Records?

KYF: Not really, but it feels more comfortable when there are parameters. That way, we can decide to take them or break them. If you don't have any rules, then you don't have any to break. The record company has been real supportive.

THRUST: How about some of the other tracks on the album?

KYF: "St. James's Infirmary" has an interesting story. I started writing it with David Graham who played Paul in Beatlemania. We just wanted to write a tune about a local hangout. It was a take-off on the old blues song, "St. James." So Jane has this bar where you can find whatever you need to help you unwind from a long day. We actually wanted to go into a NY bar to tape real bar noises. We never got around to it. But when we were recording in LA, the track was almost done, and we met the London Quireboys. They can drink like a fish so we went down to the Liquor

Locker and bought two cases of everything we could think of, went back to the studio and had a huge party, which we recorded. Everybody got real drunk, so the sounds you hear on the song are not canned; it's a real party track.

THRUST: What are your favorite songs on the album?

KYF: I like the real rock-n-roll ones like "Can't Love Ya, Can't Leave Ya" and "Romance on the Rocks." We had more fun with those songs than anything else.

THRUST: You list the Beatles and the Stones as influences, but you're in your 20's. You had to be turned on to that stuff the second time around.

KYF: It's funny because the Conte brothers dug all that stuff and they weren't old enough to catch it the first time around either. Our parents were into that stuff. I look at it like this: we idolized all the rockers of the 70's and wanted to trace their influences. We're some of the biggest Beatles fans around, this side of Enuff Z Nuff.

THRUST: Your album was actually recorded twice. Were you unhappy with the production the first time?

KYF: Well, everything tends to get over-produced these days. We started out to do this whole album in three or four weeks because we thought we'd have no technical difficulties - we've all done studio work before. But we got lost in the overdub jungle and the songs began to lose their spontaneity. We went back and remixed everything to keep that raw, live energy. Remixing the album cost 1/8 of what the first job cost and the sound was true to what we wanted. Unfortunately we blew all that money, but at least it was a learning experience.

THRUST: Do you essentially play live in the studio?

KYF: Pretty much, there's nothing like playing live. There's not a lot of layers but a hell of a lot of excitement and energy.

THRUST: *Kerrang* has accused the band of being kleptomaniacs, meaning that you have taken so much from the musical past. Do you have a rebuttal?

KYF: I think they're right. For us to sit here like a thousand other bands and say, "We're totally original" is stupid and naive. Maybe we didn't purposely take things from other people, but there's no way to deny our influences.

THRUST: Are there plans for a tour?

KYF: It may sound funny but we've had a hard time finding someone to go out on tour with for the summer. It seems that everyone has already finalized their support acts. Richard Marx actually called us saying he wanted some rock and roll to open his show. They offered us an arena leg on their tour. It's a strange combination but it might end up being good for us.

THRUST: Are you afraid of getting mislabeled opening for Marx.

KYF: Yes. But at this point in the game, it's either that or stay home. You've got to respect anyone who's on the charts; but to sit at home and wait for your perfect mate or perfect slot is stupid. It would just cost us album sales. We have to prove to the Industry that we have staying power.

THRUST: Your labelmates, Kiss, are going out on the road. Are there any chances of your band opening for them.

KYF: There is a possibility because we have the same label and manager. Paul

Stanley and Gene Simmons are real good guys, but they are real picky about who goes out on the road with them.

THRUST: Is there a comradeship between the bands? I mean, both groups are from New York and they've had to climb up the same ladder that you now find yourself on.

KYF: Could be. I was at the Grammy party in LA and Gene and I were talking. He told me to grab anything that we could get on the road because it's tough out there right now. Kiss is very supportive of young acts, so we'll have to see.

THRUST: Speaking of touring, how has Company of Wolves become so tight without road experience?

KYF: Like I said earlier, we just locked ourselves in a practice room for a year and tightened our sound. We could have done studio work and become corporate rockers but that wasn't our goal.

THRUST: Corporate rockers?

KYF: Yeah, you can make a lot of money doing jingles or whatever, but you'll lose your soul in the process. It's better to stay hungry and nurture your spirit. We're trying to stay true to our dream. We never want to do a Michelob commercial.

THRUST: You have to go through detox before you can do one of those. Isn't that the game plan (laughter)?

KYF: Yeah, isn't that the stupidity of it all? I guess you get used to having two houses, a boat and four alimony payments. So a beer commercial is the only way some people can pay their bills.

THRUST: Poor Mr. Clapton; my heart weeps for him.

KYF: Mine too (laughter) If we get rich, it's going to be by playing our tunes in front of people - not selling out to some corporation.

THRUST: You seem to have a real down-to-earth attitude toward the business. If Company of Wolves really takes off, will your head still fit through the door?

KYF: Personally, I've already been through the big-head stuff. With the Ravens, "Raised on the Radio" was a big song. I mean, it even got into *Fast Times at Ridgemont High*. For a while I thought I was Mr. Cool. For cosmic paybacks, a couple of years later the Ravens were going nowhere and I had to get a job at the Hard Rock Café, serving all these people I used to hang out with. It brings you down to earth quickly. I never want to feel that again. So now I try to stay down to earth all the time.

THRUST: Time for the obvious questions! Was Company of Wolves the first name you came up with for the band?

KYF: It was. Before that, it was the Kyf Brewer Band. But I'd rather be Bono than Bryan Adams. That way, if the album bombed, I'd only have to take 1/4 of the heat.

THRUST: Where do you see Company of Wolves heading in a year or two?

KYF: All we want to do is experience the full gambit.. We want to tour our butts off and meet every little girl in the free world. We want to make great music and mean something to people who are now growing up on rock-n-roll. I guess that's what everyone says, but it's true. How can you want anymore than that?



Tampa was treated to a remarkable performance by demi-god Paul who proved that of all the dinosaurs, he can still put on one hell of a show. The highlights of the evening included the visually and aurally integrated surrealism of Sgt. Peppers, the updated techno-bop of P.S. I Love You and the triple guitar assault of Carry that Weight/The End. A treat for young and old, this was the show of the spring. Maybe Pete Townsend should take some notes.



Most rock bands from the 70's are as dated as the bellbottoms in their original 8 x 10 glossies. Not Aerosmith. Proving that they can rock as hard as anyone at any age, Steven Tyler, Joe Perry and the Aerosmith gang treated Tampa to two incredible shows. Hats off to the band for putting on an original, exciting show that sang of the blues and so much more. #1 again, Aerosmith deserves their renewed crown. May they wear it well.

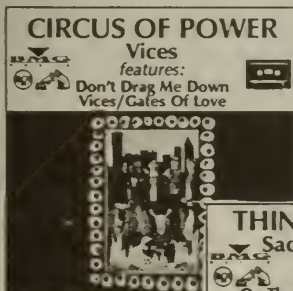


David Coverdale and axe-wielder extraordinaire, Steve Vai sizzled as Whitesnake came to Tampa Bay. The principal of Plant City High School turned down a request from the band to shoot their new video there. Apparently the principal was jealous that Tawny Kitaen would not do the splits on his 1973 Chevy Vega. "It's close enough to a Jaguar for me," the principal was overheard as saying. Maybe PCHS is waiting for the filming of the new Napalm Death video. After all, they do have an image to uphold.



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BAND	Janes Addiction	Dolls	New York Dolls, Arcadia	Ziggy Stardust, Iggy & Stooges	Replacements, Ramones
FAVE MOVIE ONE WISH	Star Wars Trilogy Play with Iggy Pop	Ret. of the Liv. Dead Cindy Crawford	Two Moon Junction Vanity	Shining 2C Aerosmith in 70's	Airplane I&II No Red Lights
SPORT PET PEEVE	Indoor Traffic	Diving Richard Dawson	Indoor Skydiving Lack of Passion	1st in 10 on the 69 Closed Minds	Hunting Bigfoot Traffic Lights
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INTERNATIONAL ARTIST OF THE MONTH

Heyman, is that Spanish Rock? Crank it up! The K-tel jokes immediately come to mind but to Javier Fernandez, Spanish rock is no joking matter. As the A/R Director of Amaya International Records, Javier is responsible for the music that will be heard on the Latino airwaves throughout the United States, Mexico, Spain, and Central and South America. Considering the millions of people who speak the Spanish language (or some dialect thereof), Javier is beginning to tap into a very powerful and lucrative market.

"No one has ever done this before," Javier explained. "It's a wide open field. Sure there's translations of songs into Spanish, but no one has ever addressed the market specifically."

Born in Bogota, Colombia, Javier moved to Orlando where he studied at Full Sail Center for the Recording Arts. Pursuing his music with the fire and passion of a true performer, Javier came to the attention of Amaya, an international record label.

Besides overseeing the artists on Amaya's roster, Javier is also a bonafide



XAVIER

superstar, attracting fans and attention everywhere in the Latino world. As Xavier Anibal (his stage name,) Javier stands out as an ethnic performer who still plays straight-ahead rock and roll. Put the language difference aside, and you will hear

commercial-oriented rock/pop that only differs from American music in the words. One listen to his soulful, cross-cultural singing in "Gamin," and "Dime Si Es Amor" (Tell Me If It's Love) and it's obvious that Javier stands out, no matter

what language suits his expression. Javier does not just focus his attention on foreign lands. He is deeply involved in the local community, striving to bring local artists to the forefront. He produced a demo for Eden Rock (now St. Warren) and can always be seen supporting other local acts at their shows. For his new album, Javier recruited the services of local bandmen Vinic Granese (bass) and Jeff Vitolo (guitars) from Intice and session player John Bartus who filled in with keyboards. The new album features "No Mas" (No More) and "Every Little World" and was recorded at Parc Studios in Orlando.

Javier is currently on a promotional tour of Brazil and other South American countries where he hopes to solicit materials and recruit more radio stations into playing CHR Spanish Rock.

Using his talents, Javier has crossed the musical and cultural barriers that have plagued the music industry since its conception. Thrust salutes Javier Fernandez as the International Artist of the Month.





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FASTER PUSSYCAT SCRATCH FEVER

TALME

DJ JUSTICE: You guys came out kickin' a couple of years ago and then disappeared. What have you been up to?

TALME DOWNE: Well, after we got home from our last tour, we had been working on songs for the new album and dealing with producers. We went through "producer hell" trying to find the right guy to work with.

DJ: What was the problem?

TALME: Well, we scared off a few. Some wanted a lot of control and we were like, "No, we're doing it this way."

DJ: You obviously ended up working things out.

TALME: Yeah. The album's called *Wake Me When It's Over*. It was produced by John Janson, who's done Britny Fox, and he mixed the Warrant record. He's worked with a lot of cool people.

DJ: Why did you drop the producer you used on the last album?

TALME: We just wanted something different for this record. We did our first record when we had only been together for ten months and we really didn't know what we were doing. We had a good time doing it, and Rick was good to work with. We just wanted a bit more out of this one.

DJ: What kind of time did you spend in the studio?

TALME: We recorded for like seven, eight weeks and we mixed for two weeks. So, a total of ten weeks. The last album, we took three weeks — a month with the mix. We put about twice as much time in it this time.

DJ: I know when your first album came out it was making some major waves.

TALME: This one's gonna make some tidal waves.

DJ: Killer. Maybe some airwaves.

TALME: That would be nice. We didn't get too much radio support on the last one.

DJ: Tell me about some of the cuts on the album.

TALME: Well, there's a song called "Little Dove". It was more or less written about chicks doing anything they can for money or to get their way. And then there's "Where There's a Whip There's a Way." That's a real heavy song. "Slip of The Tongue" is a song that we've been playing for years. We wrote that when we finished the last album. "House of Pain" is one of the two ballads on the album.

DJ: It seems like the ballads are a sure thing anymore.

TALME: It's kind of like a crossover type thing. You're going to pick up more people that normally wouldn't listen to your stuff. A lot of people like slow songs. Some people — that's *all* they like. They might buy the record for just that song.

DJ: Like "Angel" by Aerosmith.

TALME: Yeah, or like Guns N' Roses "Sweet Child". People just like slow songs.

Whatever happened to Faster Pussycat?

A) They were in a disastrous plane crash returning from a first-ever tour of Nicaragua.

B) They decided that their lifestyles were too bizarre and decided to take on "real" jobs selling real estate.

C) They were last seen outside of the Cathouse in L.A. scalping tickets to a Barry Manilow concert.

D) None of the above, dude.

If you picked D) None of the above, dude, you were absolutely right. The boys in Faster Pussycat are still around and coming back for the scratch with *Wake Me When It's Over*.

Just when you thought it was safe in the world of rock — that's right — they're back. After a debut album that amused and abused, Faster Pussycat have returned with a hunger that's bound to be satisfied. Following a two year hiatus from the scene, vocalist Taimé Downe, bassist Eric Steele and guitarists Greg Steele and Brent Muscat are set to get back in the groove of things. Filling the void on drums that was left by Mark Michals, Frankie Banali (Quiet Riot) is touring with the band as a temporary replacement. As their hit ballad, "House of Pain" takes the country by storm, the band prepares for an enviable tour with none other than KISS.

BY DJ JUSTICE

DJ: Do you feel like your style has progressed since the first album?

TALME: We just took our own style and went on with it. I think we got a lot groovier. We've got a couple of real funky songs, some real heavy songs, a couple of ballads and some blues. People should expect the unexpected on this record because it's full of surprises.

DJ: When every band hits the scene they get compared to sounding like somebody else and Faster Pussycat was no exception. Did the band make any effort on this album to keep that from happening?

TALME: I just sing how I sing and we sound how we sound. I feel like we've developed our own style. I mean, you'll be able to tell that it's me and the band and nobody else. On your first album you gotta lay down an identity. Anyway, people are always going to compare you to somebody on your first album because they don't have anything to compare you to from before. You'll be able to tell a Pussycat song from anybody else's. With the first album it was like "Who is this?" 'cause we were a new band. Now it's gonna be like "Yeah, that's Faster Pussycat!"

DJ: I've seen a lot of cover bands from around the country that play your songs in their sets. That must be somewhat of a compliment.

TALME: That's cool. We been hearing that a lot lately, you know, cover bands playing our stuff. I'd like to walk into a club sometime and see a band playing some of our stuff. That'd be a kick to go up and sing with 'em.

DJ: Had the band played any gigs before the album's release?

TALME: We'd only played one show because we had been in the rehearsal studio. We did want to play one show though before we put out the album to get it out of our systems. You know, just to get out there and play our new stuff and have a good time.

DJ: How did it go?

TALME: It was great! We made it a one show deal and sold it out — put lines around the block. It was cool. That was at the Roxy in L.A. on Valentine's Day. It was a good move to do a show like that.

DJ: Since you first came out, a lot has been happening in the music scene. How do you feel about your timing?

TALME: It's a good time for us to get this record out because we've got the goods to deliver. There's been so many rumors like we've been dropped from the label or that we were dead or whatever. But no — we're still around and people will know it real soon again.

GREG

DJ: You guys are probably anxious to be back on the road.

GREG STEELE: Hell yeah, are you kidding me? Sitting at home for a year ...

DJ: Yeah, you had a major break there didn't you?

GREG: Well, it wasn't really a break though. We haven't had any days off in the past two years where we could just do anything we wanted to. We were always doing something. And the hardest part was rehearsing all the time and writing new songs. It's come out pretty good though, so it was worth it.

DJ: The music scene is changing all the time in L.A. What's it like out there now?

GREG: You can always find a good band in the pile. A lot of bands seem to try and look and sound like anything that's hip at the time.

DJ: Do you worry about image?

GREG: We are what we are. We're probably more now like we were when we first started. When we were on tour, we didn't even bother with it. I swear, I wore the same clothes for like, a year. I really didn't care. It was kind of a gypsy-type look. That's basically what we are and that's why we dress that way. The music is more important though and that's starting to prove itself.

DJ: The band seems to be influenced by some of the more solid 70's bands.

GREG: Yeah, and we have some influences from some funkier stuff. Personally, I listen to just about anything except typical generic rock. I'm just not into it. I'd rather listen to the Red Hot Chili Peppers and groups like that. I listen to everything ... Prince, the Doors, Zeppelin, everybody.

DJ: What do you think about the comparisons that people slapped you with earlier on in your career?

GREG: We're not ripping anybody off. People say, "Aerosmith" and it's like, whatever. Musically I don't think we sound anything like Aerosmith. I mean, they're a great band but no matter who you are, they're gonna put you in a category. Motley Crue was Kiss when they first came out so, it goes on and on.

DJ: What's the Faster Pussycat moto?

GREG: No respect (laughs)! That's what we've gone under before in clubs in L.A. It's a joke really. It's kind of true in ways but we don't care. We're doing what we're doing whether it's good or bad to other people. What we're doing is from the heart and we're enjoying it — whether we sell one album or a million.

DJ: What would you say to those people that have been waiting to see what Faster Pussycat's been up to?

GREG: We're heavier, funkier, an all around better band. Every band that comes out with a new album says that but I think anybody that listens to this album is going to be the first to admit that we've gotten a lot better. It's really diverse and it's long. I mean, you don't want to put an hour of music on an album and have it all sound the same. That's boring! This album has a lot of different songs on it, but it's still Faster Pussycat.

Respect in the music industry is hard to earn. It takes years of toil and work just to get known. This is *the* textbook rule. But occasionally, someone steps up on centerstage who forgot to read the rules. So it is with Stevie Salas, who by the age of 24, had gone from clubs and studio work to flying in Rod Stewart's private airplane, with the title *lead guitarist* etched on his backstage pass.

As he rounds out his first quarter century, Stevie Salas finally steps into the spotlight with his debut LP, *Stevie Salas Colorcode*. Mixing rock with funk, blues, and soul, Salas has a multi-directional first album — one packed with groove-laden beats and burning guitar licks. Without a doubt, Stevie Salas has defiantly kicked down every obstacle in his young but eventful career.

Now Mr. Salas takes the role of leader in his three piece group Colorcode. Joined by drummer Winston A. Watson, a Dutch Indonesian, and bassist C. J. Deviller, Colorcode is vibrant and fresh, yet still refined and polished as a three piece unit.

Stevie Salas Colorcode will be in Tampa May 9, opening for Joe Satriani. Stevie was excited and about his debut album and eager to share his perspective. "And don't forget," he mentioned as the tape started rolling, "Let the Hooters girls know that I'm in town. I want to see them all front row at the show."

THRUST: So, Stevie, how are things going in Los Angeles?

STEVIE SALAS: Good, but I wish I was down in Tampa hanging out with those Hooters girls!

THRUST: Ah, you're familiar with the area!

STEVIE: Yeah, I get out there as often as I can. Last September, I was flown to Sarasota to do a record. Last time I was in Tampa, I played Tampa Stadium with Rod Stewart.

THRUST: Let's talk about that monumental show.

STEVIE: It was the second major gig of my life and the first time playing with Rod Stewart. I had played in LA, New York and England; but literally, the first major gig I got was the Rod Stewart tour. I went from playing clubs to flying around in private jets and playing stadiums.

THRUST: How did you get the position as Rod Stewart's lead guitarist?

STEVIE: Pure luck (laughter). Seriously, I had been doing major studio projects and had achieved a fair amount of respect from my colleagues. Rod asked me to audition. When we met, he said I reminded him of himself when he was young. He gave me a break — and overnight I was a "rockstar."

THRUST: How long did you tour with Rod?

STEVIE: For eight months, until I left to start my own project.

THRUST: What experiences did you find mind-blowing in those eight months?

STEVIE: Well, when I was young, I fantasized about being a star. And then suddenly, I was doing all of the things I had dreamt about: limos, parties, the whole scene. I learned that all those things aren't so important when you can do them all the time. Musically, I learned there's a big difference between playing a club or theatre and then playing Madison Square Garden. I learned a lot about performing on a big scale and I learned a lot from Rod about the industry.

THRUST: Did you have a major case of stage fright the first few shows?

STEVIE: Never. At one point, either in Tampa or Miami, I was up on stage with Rod and froze in the middle of an opening lick. For a split second, I lost the perspective of where I was. Then I looked up and saw this 30 foot image of myself on the Diamondvision Screen at the other end of the stadium. It's almost like I had to pinch myself to remember where I was. I had only been playing with Rod's band for 7 days. Rod got all mad at me because he thought I was waving at all the Hooters girls who were in the front row.

THRUST: Did you part with Rod on good terms?

STEVIE: No, Rod and I left on *great* terms. But I had to concentrate on my project which required moving on.

THRUST: How long did that take?

STEVIE: It took me three months to get back to the hungry person I was before I had all that success.

THRUST: Was your ultimate goal to tour with Rod Stewart?

STEVIE: No way. It was great but I've got to put out something for me.

THRUST: How did you recruit the other two members in Colorcode?

STEVIE: I've been with my drummer Winston about 5 years. He was from Arizona and I moved from San Diego. We started the band Colorcode in 1985 with a singer, a bass player, me and Winston. Musically, I couldn't grow in a band like that, trying to play all the stinking clubs in

Southern California. I wasn't into building a big audience and being Mr. Hollywood. All of that is lame. LA is such a BS town. So I decided to take it right to the top and work my way in there instead of trudging through the ranks and busting my butt in clubs. In the interim, CJ was playing in a band called *Dear Mr. President*. He wasn't very happy with that so I got him to quit and to join up with Winston and me. This was in 1989. I hand-picked this band for their personalities and playing. We all are very street players; we play from the gut. We've been getting standing ovations opening for Joe Satriani, so you know our chops are good. I'll put my trio up against any in the world. I'm very proud of my whole team.

THRUST: How long is your involvement in the Satriani tour?

STEVIE: We'll be finishing up in July in Paris. Then Colorcode will go to Japan to do some headline gigs.

THRUST: Are CJ and Winston playing on the album?

STEVIE: Yep, I put the band together, started rehearsing the songs, and we all went into the studio to record. We recorded the album in New York. I had to; I was burnt on LA. There's too much of everything there. So I had to come get into that heavy New York vibe.

THRUST: The band has your name on it, Stevie. Do the other players have a say in what happens?

STEVIE: It's their band too; but the

back stops here. I try to give Winston and CJ the freedom to stretch out their music.

THRUST: Let's move on to the music. What songs have a personal meaning for you?

STEVIE: I wrote "Stand Up" at a time when I was trying to get back to reality after the Rod Stewart stint. I couldn't just sing songs about T&A any more. I had matured. I had to grow. So, the lyrics to "Stand Up" are very important to me. In the song "Blind" I wrote about when I was 15 or 16 and was worrying about getting a girl pregnant. I never really thought about what a woman or girl has to go through mentally when a baby is involved. It's about not being mentally ready to know better.

THRUST: Does the album as a whole show a mature Stevie Salas?

STEVIE: I think so. The kids dig it — it's got a lot of energy. But there's a lot of serious stuff there. I'm not trying to push my point and get everyone annoyed at me. I'm subtle in my ways. "The Harder They Come" is about that. When I moved to LA, everyone kept telling me what I couldn't do — you can't be a producer; you can't mix black music and rock music because radio won't know where to play it. That's a bunch of crap.

THRUST: Do you have a real accessible project which people can dig on?

STEVIE: Yeah, once people get past the point of trying to put the album into categories. We've been doing good in Tampa, hitting the Top 5 on the phones. I'm so sick of bands that think they have to make the next Bon Jovi record to be successful. As a young artist, if you do that, you're killing yourself. I think bands don't strive to be original and intelligent. I can always go back to making a couple of hundred grand a year playing guitar for Stewart or any other stadium heavyweight, but this is what I want to do. I do want to open some doors so young artists can get through the door.



SLEEZ BEEZ

covered by DJ Justice

"STRANGER THAN PARADISE" VIDEO SHOOT IN TAMPA

Downtown Tampa Bay was recently invaded for an exclusive, in-town video shoot with Atlantic Records bad boys, the Sleez Beez. The band based out of Amsterdam, Holland took The Tampa Theatre by storm for the shooting of their "Stranger Than Paradise" video from their debut release.

A crowd of over 1,000 gathered early in the day for the chance of being on the scene and in the limelight as the band and director Jean Pellerim commenced some early afternoon, pre-crowd shooting on the inside. An interesting scene developed outside of the theatre, with radio newcomers 98 ROCK and area staples 95 YNF taking the opportunity by the amps, so to speak. Gathered near the front doors, the rival stations commenced to have an entertaining version of "Battle of the Vans" with the winner being whomever didn't have a commercial airing at the moment. The crowd, quite colorful in their appropriate sleezy beezy attire, joined in the escapade with the application of 98 and 95 stickers on everything that didn't move.

After a delayed start, the crowd funneled into the amazingly beautiful theatre for some "lights — camera — action!" A concert hosted by the Sleez Beez free of charge was greeted by Tampa Bay rockers with a level of enthusiasm that could rival the best of your baddest video shoot crowds. "Stranger Than Paradise" was played several times with nearly an hour of the band's rough and ready tunes thrown in to rock the house. The crowd's job? To have a good time and show the world that Tampa Bay knows how to kick. With everyone fulfilling their end of the deal, the band completed the shoot and thanked the turnout for the support.

The video, produced by Steve Carter with DNA out of Los Angeles, was recently wrapped up and has already made its debut on Mtv. Early reports are that the Sleez Beez are being well received and stand a great chance of hitting the top 10 countdown and regular rotation. Thanks to Tampa Bay, the video was a success!

THRUST Magazine would like to thank everyone in the video shoot that assisted us in our coverage of the event. Special thanks to: Steve Carter (producer), Warren Wyatt (area coordinator), Jean Pellerim (director), the entire video crew, the Sleez Beez boys (you guys are killer!) and last but at the top of the list, YOU, the Tampa, Florida crowd that made the video rock.



Hey you! Put your clothes back on.



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Killer Beez



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THE DANCING MAN

Michael Barnett

M R. CIGARETTE

by Michael Barnett

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This is a tale of pain. Are there any others worth telling? I saw it outside my window. I sit there most of the time now, hoping to see more.

It begins in the days before salvation. It's difficult for me to be impartial — I loved those involved, so my observations are biased ... betrayed by greed.

I've told it many times before, but never written it. I got tired of people constantly knocking at my door requesting a telling. Of course they were polite — they better be — but I was always having to get up from the couch, put down the cat and answer the door. So I decided to write it and publish it here. Maybe they'll leave me alone now.

Why should you care? — you who weren't there. You drive your cars to build machines that bellow out fumes less harmful than the cigarette smoke the smokers exhale. You know the ones. They're placed here by the gods above to puff their ciga-

rettes and stare from the corners of their eyes and watch their smoke kill you silently. They laugh inside, for they own stock in the tobacco companies that have sealed your doom. And you think me pompous to tell you this. But I know the truth, and only I, for I was chosen to tell the tale. And you were not. So go to hell.

The man, of course, is not a man, but a demon from hell, cigarette in hand, which smoke rises from that he secretly puffs in your face — when you're asleep — he comes in the door. And your dogs don't bark. And your burglar alarms can't sense this one. For as you've guessed, he's Mr. Cigarette.

Mr. Cigarette was the ruler before the depression in '92 when no one could figure out what to do. The meetings the powers pretended to have were discovered — recorded in history books you were forced to read. But I was spared this. They said, "You

don't have to." They made me the storyteller — gave me special privileges.

Mr. Cigarette blew smoke up the asses of the learned men who puffed and puffed away his brand until it sold out. And when they went to the store to purchase more, they were amazed to find they weren't allowed. They stood on the corners where they'd grown accustomed to purchasing their packages. They shook their fists at the government buildings, where most of them, by the way, were employed earning pretty good salaries. They shook their fists and yelled. I swear it's true. I don't know why I've been chosen to repeat this — perhaps for some future historian. That thought makes me sick and I want to vomit, but I'm afraid the lung I saved for emergencies might fall out.

They yelled: "How do you dare?" and "Give us our cigarettes back!"

Mr. Cigarette listened from his carefully

chosen vantage point, floating regally down from the tallest building in town to return the cigarettes to the screaming ones ... their faces relief as they puffed their last cigarette; for the brand they'd wanted was simply named: *Death*.

The tale of pain is almost through, for the smokers, as each puff they drew, realized as they reached the special puff placed just for them in each cigarette, that the brand they'd chosen *was* the very best. ... As they breathed their last grateful breath and died on the street right there at my feet. Well, mine and the cat's, who I carry with me now when he'll let me. After all, he was polite enough to sit with me. But I drift away from the tale at hand ... and the tale is finished anyway.

THE END



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Second Self

Life on the Flip Side

by T. Adam Boffi

"Mind over matter is a serious thing/Mind over matter is a terrible thing/Mind over matter is a curious thing. Don't let the senses control what is in your heart." Second self, the flip side of our everyday persona; the unrestrained passion; the unconditional love; the rage taken to the heights of concentrated intensity where the heart resides ... right along side the soul — our True Self. Now, throw in a fretless bass with a funky groove that's guaranteed to make you move; drums that are connected at the hip like a Siamese twin, so solid and interwoven that each is welcome to fly while the other holds down the rhythm; two guitars soaring above like mating eagles; words and stories that steal your thoughts; love for music, love for life, and that moment when it all molds itself together in sound; and mind that believes that it does all matter. This is SECOND SELF.

The most appealing characteristic about Michael and Andrew Nehra (Vox & Guitar; and Bass); Greg Giampa (Lead Guitar); and Jeffrey Fowlkes (Drums) is that no matter what flavor the music is (and there are many), it always tastes and feels good. It's good time R-N-R with an edge, a bite and the fine tipped "cut" of thought. Live, they get so sucked into the sound that they forget about the concept of "entertaining," and simply draw into each other. Their playing and movements building as one to full blown crescendo. A dance where the two of them connected ... (on the same wavelength, as they put it), but they were successful at pulling me into the same mind set, which is what will happen to a lot of people when they open themselves up to Second Self.

T. ADAM BOFFI: How'd you guys come up with the name SECOND SELF?

MICHAEL: Second Self is ah, let me think about this for a minute...Jeff and I started the band; we came up with the name. We both threw it around. It's basically — the meaning of that is — I'm usually quiet before we go on stage, and like, "hang out." When I get on stage my inner feelings come out. I get a little nutty (laughs). That's basically what it is.

(Continuing the thought as if it were one mind ...)

GREG GIAMPA: ...It's your "other side." Your flip side.

MN: Not that you're fake or anything ...

GG: It all comes out when you get up there ... to me.

MN: I don't sit around and jump up and down, ya know?

GG: Yeah, he sits in the corner!

BOFFI: I just did an interview with King Swamp. I don't know if you know who these guys are. Very interesting, a supergroup from England with guys from Gang of Four and Shriekback, and World Party.

Both: Ohhh, really?

BOFFI: ... and a young kid up front. He said the same thing, man. Backstage when I talked to these guys, they were like English gentlemen, but as soon as they got onstage they just turned into animals. It gave them the opportunity — you know — to ...

MN: To release.

BOFFI: Yeah, to release that "other

side" that normally might be suppressed in everyday bull.

Both: Right SECOND SELF!

GG: You can quote me on that

BOFFI: I really haven't had much had much luxury with you guys — very little time to prepare. I saw you play last night, and I listened to your tape a little bit, but I didn't have any lyric sheets. Let me ask you this while we are at it: Where did you get the concept behind the album title *MOOD RING*?

MN: It's a diverse record. Our song-writing evolves one at a time. We don't write in any direction. If we feel something about today, we write something about today! You know what I mean? We're not formulating a whole plan here. We're just being ourselves, and writing from our guts — our feelings! It's a collection of feelings, and they don't all sound the same. They don't all mean the same thing, but a collection of moods.

BOFFI: From the title, you might get the feeling that it's going to be moody, but it's not. It's actually pretty funky ... and strong.

MN: "Ghost Dance" is a bit moody. Melodic Rock, whatever.

BOFFI: Do you all participate in the writing of the tunes?

MN: Definitely, everybody's involved. Whether one guy comes in with half a song, and another guy finishes it. Whatever it takes to get a song finished.

BOFFI: Does one person in the band carry the lyrical content?

MN: No it's surprising. I'm the singer, but

I'm just as happy to use something Jeff writes lyrically, as Andy. Greg's more of a musical man, but he's written some lyrics. We're all really on this wavelength together. It's not a problem for me to sing someone else's lyrics besides my own. I've been in some bands where I've tried to sing someone else's lyrics, and it just doesn't happen. We all have different influences, but we think the same. Same wavelength.

BOFFI: I hear a lot of tapes, and few really catch my attention. Yours did, but what was even more impressive, was when I saw you play live. You guys really played "together." It wasn't just four musicians playing their parts.

Both: That's what we strive for.

MN: When we did the video, we didn't say, "Here, just look at the singer" We want it to be a "band" and it just happens, without having to work at it. If we're having a bad rehearsal, and it happens, we just pull in, and play real close to each other. We look at each other. We don't get off on own tangents. If you have a problem and you're not groovin' on stage, just go to the drummer, just look at Jeff; look him in the eyes.

GG: That's what I enjoy.

MN: We'll kick each other in the ass. Get in the soul, rip the soul out of the song, give it to the people, man.

GG: ... 'cause it works!

BOFFI: Your music always has a raw edge, but some of it seems to be rooted in Pop music; but you guys rise above that because you really pull it together and capture the soul of the song.

BOTH: Thanks, man.

MN: When you hear cool people like you, who really have insight, who can hear what we're up to.

GG: It's not like we're planning it. It just happens, you know what I mean? But it's cool.

MN: When someone like you, who is knowledgeable about music, says something like that, it reinforces what you are doing and makes you really believe it. This is good.

BOFFI: How long have you guys been playing together?

GG: Three years.

MN: This unit? Three years.

GG: Me and Jeff have been together about five.

BOFFI: Did you grow up in the same neighborhood?

MN: Well, the same locale.

MN: Well, Andy and I are brothers, so we ah, unfortunately had to always be together (laughs).

BOFFI: He's a great bass player, man.

MN: He rips, man!

BOFFI: There's a real funky bottom end. You know what's cool; I don't know if you know if you noticed or not, but I was dancing my ass off.

GG: I saw you! You

know, that's so cool, man. I didn't even know you, but I saw you in the ... ah, in the ah ...

BOFFI: In the jon!

MN: Yeah, in the bathroom, and we just started talking and laughing ... and then I saw you out there dancing and I said, "Who is this guy ... ?" And then you came up after and introduced yourself.

BOFFI: It was basically like an Industry Night! Most people like...well they're "Suits & Ties!"

MN: Yeah, they look around, and they do their "thing."

BOFFI: How they can do it with your music ... I don't know, 'cause well, your music is intelligent, and has tone, and mood, but ... Music ... bottom line whatever you're saying, or whatever the lyrical content, or your attitude, the music's got to move ya! That's the whole freakin' point!

GG: I agree it's the groove!

MN: It's got to set your juices flowin', man...You're right! It takes control of you.

BOFFI: What are some of your influences? I know you guys don't really like this question but ...

MN: No it's cool. I love my influences!

BOFFI: What's cool is, the more I listened to the record, I started writing down influences, and I realized the list was getting pretty wild. Like a band you'd never think would mix together. You have little bits and pieces of Aerosmith here; I even got a feeling for the Chili Peppers on one of the tunes, you know, that funky sort of bottom end, and a little bit of Humble Pie.

MN: (laughs & cheers)... Ah, Humble Pie, you noticed?

BOFFI: Yeah. Even my girlfriend thought a little bit of U2 on "Glory."

MN: I'm really into "Soul Music," that's all I can listen to. If I buy a record it's "black music," like Sly, Marvin Gaye, 'cause I like the dirt in those voices, and just the soul ...

BOFFI: Sly definitely started a major movement.

MN: (sigh) Now that's a bass guitar. So I'm heavily into bass guitar, even though I love guitar. If the bass line's happening, everything on top of it sits so pretty, man. You've gotta have a great bass line.



BOFFI: Your brother's got feel, man.

MN: Man, you know it.

BOFFI: ... and playing fretless too, which is cool. You know he's gotta have a sharp ear too.

MN: Yep! It ain't always easy. Yeah, last night was a little rough in a few spots.

BOFFI: Someone told me one of your cuts was on radio.

MN: Yeah.

GG: "Lose those Shadows?"

BOFFI: Let's talk about that.

MN: I was in a band, and I started writing lyrics for that one, and I was leaving the band (before I got in this one), and I knew I was leaving the band to get into this one; and I wrote that song about the band, saying that I was writing songs and they didn't want to use them. It was just a messed up thing. And it's about losing your past and all these people that talk about you and say you can't do anything, that you aren't worth anything. Lose those shadows and step out on your own, ya know, I had some good times, we went through some good things, but, basically if you don't appreciate me, adios!

BOFFI: It's interesting that you are bringing it down to the specifics about the band, but you can feel that is a universal kind of thing — that we're all trying to slip away into the shadows. It's a really catchy chorus too. The first time people hear the song it's very conceivable that they'll start singin' along.

MN: It's funny 'cause someone said to me it sounded like a drug song, you know? "Lose Those Shadows," we knew someone who was hooked on heroin for awhile, and he said, "Hey man, I can really relate to when I was trying trying to get off the stuff! Like it was really hard to do, and I'm like, cool man." That's how we write our songs. I mean, I'm telling you my story, but how you interpret the song, that's what we leave to your imagination.

BOFFI: Is there an overall theme throughout these songs, 'cause they mean different things to me, as it means different things to him.

MN: Yes, our basic stance stance is: when it comes to songwriting and lyrics. There is no rule! If someone wants to write a political song, write one, we'll sing it. If you want to write a social song, sing it. If you want to write a song about your girlfriend, we'll sing it! I mean what ever feeling you got. That's why we called it *Mood Ring*, cause it's not one thing. It's just what makes a great feeling and if you need to let out, do it. You know we're not trying to change the world politically, we're not that kind of band. We just wanna make people associate with their feelings. It doesn't have to be a love feeling. Everyone says, "Oh, you gotta write love songs." Screw that!

BOFFI: Have you played in New York?

Both: That's our home base.

BOFFI: Have you heard of *Law and Order*?

MN: By flyers, never seen them

BOFFI: Like I said, it's a cross between them, maybe, and Humble Pie.

MN: That's funny you say that. I love Humble Pie.

GG: Humble Pie is great!

BOFFI: Steve (Marriot) was great; he

always had soul.

MN: ... and Peter Frampton at that point! That's singing and guitar!

BOFFI: Ah, you wanna talk about "Glory"?

Both: Yeah!

BOFFI: All right, go for it.

MN: Well, Andy wrote the lyric. If he was here he could do more justice to that song.

BOFFI: "Ghost Dance." That's a real accessible song. It reminded me of some of the "Pop" songs of the sixties, ya know?

MN: That's cool!

BOFFI: I don't mean that in any bad way ... it was a time for some of the best "Pop" music that was made.

MN: The Best Pop music!

BOFFI: It still had a raw edge. The basic melody of that song, and the arrangement and like, the vocal content of it, it's like a pop song.

MN: I don't mind you saying that at all, 'cause the best pop music absolutely came from the sixties. Back then, you couldn't be on the radio without it being a great song. They started with great songs. Nowadays you start with a great sound, technically. They start backwards today. We're about songs.

BOFFI: You guys are on a small circuit tour, right?

GG: Right.

BOFFI: When your record kicks out, are you gonna be on tour with a major band?

MN: Well you know how hard it is to get one of those, unless you got some kind of sales happening.

GG: We're still trying to figure out what band to go with.

MN: The Stones!

GG: Seems like anyone that plays with the Stones has good luck!

BOFFI: There's a little more sophistication with you guys, like if the Stones hung out with U2 for a while (everyone laughs).

GG: Gee you're a funny guy.

BOFFI: What was your youth like?

GG: My family life was pretty dull. I was the rebel in the family. Let my hair grow long, listened to Led Zeppelin, and smoked pot.

MN: I always hung out with the rebels ... the guys who got in trouble.

AT: How old were you when you started playing music?

MN: Twelve. I used to put headphones on and play my guitar while listening to the music.

BOFFI: What's the average age of the band?

GG: Mid-twenties.

BOFFI: That's cool. Then you guys were born in the sixties. There was good

energy at the time, and just being conceived then, you must have picked up some of the energy.

MN: Definitely. If I could have grown up in any period. That would have been the middle ages.

BOFFI: I became a teenager of the year of the British Invasion, was sixteen in the Summer of Love.

MN: I would have loved to be in your shoes.

BOFFI: Rock-n-Roll was more than just entertainment. It was a voice ... we bonded together like brothers.

MN: It'll never happen again.

BOFFI: There is "something" happening again, thanks to bands like you guys, Mary My Hope, and Hot House Flowers. It's nice to see this happening because the seventies was a dry period. Rock n' Roll was dying 'til the punks came out. Sometimes I can feel some of the energy has made its way into your music, although it's not "Punk" music by any means.

MN: Jeff and Andy — that was their basis. That hard-core.

GG: ... the Ramones, the Pistols ...

MN: We owe tribute to those guys.

BOFFI: They kicked Rock-n-Roll in the ass when it needed it! It was rough, it was crude, and it was very simple and primal.

MN: They saved Rock-n-Roll! Like you said, they gave it the shot it needed! They said let's go funky, let's go back down to basics, here, and that's happenin' now again,

I think. That's what we're trying to do, get back to the songs, the energy, and simple recording. You don't need to spend three hundred grand to make a record!

BOFFI: Some of the best records in history: Sgt. Pepper, the Doors first record were four track ... One of the things that I really loved about the Doors was that they were really "there."

Both: Yeah!

BOFFI: You know at one time U2 was voted the worst band in Ireland, and they ended up becoming one of the best bands of the eighties. They put the concept back into music about being proud of what you're doing, and not being afraid of being honest ... just like Second Self!

MN: You gotta hang in there! We don't want to be a "one hit" thing, we want to be in this for a career, for five or six records.

BOFFI: Do it 'til you're old and gray, on the doorstep, playing for your grandchildren.

GG: I like that.

BOFFI: Well throw 'em at me!

MN: "Confusion, confusion, is this the page we rip out from our story? Illusions, illusions create on big dark hole through our bodies... is there a single ray of hope ... cause you know I want to see you tomorrow ... you know I got to see tomorrow ... As I watch the world turn and turn I stand, you spin, only to end up where you began. As I watch your world turn, I stand confused ... are you turnin' back on the real you? You know I want to see you tomorrow."



CEREBRAL FLUID ON TAP

In the music industry, there are two inevitable forces: those who set trends and those who follow them. Too often the case, the original artists rarely receive the credit, while their imitators steal the glory. This seems to be the case of The Ramones. Pioneering the punk movement, they set the standards followed by the current metal scene. The Ramones have successfully held a steady underground following, and are now showing indications of reaching the "over the top" recognition they deserve. Their fearless frontman, Joey Ramone, contacted the Thrust offices from New York prior to their concert in Tampa, and spelled out what is not just their success story but a lesson in survival.

RAMONES

BY JOHN URBAN

THRUST: First off, I'd like to say that it is a real honor talking to you. I consider you to be one of the cult heroes of rock, along with Alice Cooper and Iggy Pop.

JOEY: Thanks, that's good company.

THRUST: So the band has been together for fifteen years, right?

JOEY: Sixteen years. We've had twelve studio albums, and countless compilations, soundtrack albums, and I think *Brain Drain* is our thirteenth actually. It's our best selling album to date, and we have a CD series coming out starting June consisting of specially priced two for one CD packages with *Ramones* and *Ramones Leave Home*. They will also contain un-released tracks as early as 1974 and B-sides that might have been out in Europe and not America and booklets, linear notes and photographs. Every month there will be another set.

THRUST: Let's go back to how the Ramones got started. Who were you influenced by?

JOEY: We were influenced by the best of everything that went down since the inception of rock and roll. Everything from Elvis and Buddy Holly to The Beatles, The Stones, The Who, The Kinks, The Beach Boys, Phil Spector, The Stooges, MC5, T-Rex; there were so many influences. It just wasn't musical influences either. It was just life and living and experiencing it all. Being absorbed, and the output being The Ramones, a unique entity, more or less.

THRUST: Did you mind being considered a punk band in the early days?

JOEY: When we came out, there was nothing going on in rock and roll. There was a definite void. It was the beginning of disco music-Donna Summer, that kind of stuff. And corporate rock: Boston, Journey, Foreigner. So there was no exciting music anymore. The last few bands that were really great were The Dolls, and all of those underground people like that. Basically what we did was put the excitement and fun and spirit and musical sound and style and attitude back into music again. And everything was very generalized. We sort of created an outlet for self expression. We influenced everybody from The Sex Pistols to bands now like Metallica and Guns N Roses.

THRUST: Your older material was very controversial at the time, but is now more acceptable compared to today's hardcore and thrash bands.

JOEY: We were the direct link to thrash, I mean there was nothing like The Sex Pistols or Metallica or anything until there was The Ramones.

THRUST: I remember when The Cars and Blondie first came out, everybody thought they were new wave. And now they sound so mainstream.

JOEY: They were always mainstream. In America, they were not accepting us or punk music because in America they always played it safe. So new wave was accepted like The Knack and Cars and Blondie. That's how it has always gone down here for the most part. "Don't rock the boat" is how America keeps it. Do you know what I mean? Bands like Metallica and the new generation of music undermine the system.

THRUST: How do you feel about bands that have patterned their sound after you. Do you feel ripped off?

JOEY: I feel real proud of them. I'm really happy that they're doing what they're doing. They definitely know what's good. They're big fans of ourselves, we see them at all of our shows. I feel good! I feel there is a lot of positivity out there. On one hand, everything has gone 360° degrees. Disco was happening then, and it's back. Everything is very safe again, like Milli Vanilli and all this garbage. But on the other hand there's a real strong hard rock and roll thing happening as well. It's good to see Aerosmith doing well, cause they, like ourselves, are a credible band. And I'm happy for Guns N Roses because I think they are unique as well, and they are doing it their way. They're not compromising to some degree.

THRUST: I first started following your band when I saw you star in the *Rock and Roll High School* movie. Was that a turning point in your band, or something you'd like to forget about?

JOEY: No, it was cool being asked by (producer) Roger Corman. We had always been fans of him. It was exciting! And it was a real cool cast, (writer) Alan Arkush was a big Ramones fan. It was a new experience, let's say.

THRUST: The live set in the movie was great where you played a lot of

great songs like "Blitzkrieg Bop" and "Teenage Lobotomy" back to back.

JOEY: The best live thing we did was *It's Alive*, a double live album. It was recorded in 1977 at the Rainbow Theatre. That was the highest point in the whole punk movement. Everybody was there for that! The English press heralded that album as the best live album ever recorded. It's a really strong record, but it never came out in America. We're trying to get it released here because it's great! But *Rock and Roll High School* was really good, it definitely helped the band. It was a very successful film, and it was a very good teenage rebellion film. It was good exposure for us. Especially for kids who are too young to attend the shows.

THRUST: How do you feel MTV covers your band?

JOEY: Well, Kurt Loder is great; he's always been a real supporter. But MTV has always taken the safe, easy route. They're very mainstream. They are a very powerful network, they can either make you break you. Kurt Loder has always been there for us, and with him being a part of it, I think he brings a lot more credibility to the station.

THRUST: How did you get involved in writing the theme song from Stephen King's, *Pet Semetary* movie?

JOEY: Stephen King has been a big Ramones fan for years. We are mutual admirers. And he personally called us up, and asked us to write the title track which was written sort of as an adaptation of the book. But it was very exciting and a real honor to be asked by him.

THRUST: You made a great video for that song that got some coverage by MTV.

JOEY: Yeah, thanks. They played it from time to time, but they've never been behind us totally. Do you know what I mean? Not to knock 'em or whatever. They like to go with the safe people.

THRUST: How are things going with the new album, *Brain Drain*?

JOEY: We're working on the new video for "I Believe In Miracles" which will be our next release, and we've been on the most extensive world tour we've ever done. It started as of January 1, 1989 and it's taken us all over Europe and now we're working on America. This summer,

we're going to do a tour with Debbie Harry and the Tom Tom Club. We've got some more European dates. We're playing Yugoslavia; we've never been there. We're doing Austria, France, Bangkok, Spain and Portugal. We'll be starting to get ready for the next record in November.

THRUST: Is your new bassist CJ Ramone working out ok?

JOEY: Yeah, the band has never been as strong as it is now. We're tighter, harder, faster than ever now that CJ is in the band! I feel there's a whole new vitality, and we're a lot closer now than we've ever been before. Things have never been better than they are right now. CJ is a really great bass player, the band sounds a lot better.

THRUST: There seems to be a revised interest in your band over the past couple of records. Do you think that the scene has finally come around to you over the years?

JOEY: We've always done great. In Europe, we're a major act. We've always been bigger in Europe than we have in America. For the last couple of years, we've been doing sold out attendances of six to ten thousand a night. We have a die-hard following and it keeps getting larger and more diverse all of the time. We care about our audiences and they know it.

THRUST: You've never sold out or anything.

JOEY: We've always had a definite vision and ideals about what we're all about, and stuck by them. And I feel like we're one of the few bands that are genuine and sincere

and care about our audiences and ourselves and what we do.

THRUST: On a final note, did you have any idea when you first started that you would receive such a cult status and continue to perform for as long as you have?

JOEY: No, you know what you want to do and you know what your feelings are about music and this and that. I guess from the first rehearsal we knew we had something unique here, it's just been a progression. When you start out you want to play, and then you want to capture a certain crowd or whatever. For us it was more a diverse and mixed audience, which was pretty cool, though. Then we wanted to get signed and go out on tour, it was all one step at a time.

THRUST: Why do you think the Ramones have stayed together for so long while so many other bands have come and gone?

JOEY: Well, this is what we enjoy doing. We don't find this a business. It is but there's ways of going approaching it. This is fun, we enjoy it. It's a career but it's enjoyable. It's what we like to do. We look forward to going out on the road and making records. We like what we do. It makes us happy. I think that's what says it all. I think most bands in the beginning think it's fun but then it becomes a burden to them. And then most people just get totally blown out and burnt out on drugs and alcohol, overindulging. It takes a lot to be the best and we are the best!



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Hollywood Confidential

The Latest Breaking Music News from Los Angeles

Compiled and composed by Hot Rod Long



Thrust Note: In his opening paragraph, Hot Rod Long will try to convince you that his life is so full of exciting adventures, exotic women, and L.A. parking tickets that he had to change the style of this month's column. To alleviate Mr. HRL's sad and somber situation, Thrust would like to invite all readers to send cash donations to buy Hot Rod a waterpick and a polyester leisure suit. It may not make his life more exciting, but he'll be kept busy explaining his trend of the 90's to Sunset Strippers. Write to: Hot Rod Long c/o Thrust Magazine, 8401-9th Street N. #B-220, St. Pete, FL 33702.

Usually the street scene consists of interesting tidbits of info from all over the local and national rock scenes which I hope you have found interesting. This type of column has become a bit tedious to write every issue, so this time I decided to try a column devoted to a single topic: the best unsigned bands in Hollywood. This is a topic that is 100% personal opinion, and therefore it can either make me look very smart or very stupid. In the past I have predicted success for bands like ,Byte The Bullet, The Zeros and Lock-up, all of whom are signed, and I have also said things about bands that have either broken up or remained unsigned. So, to assure my credibility, I have chosen what I believe to be the best unsigned bands beyond a shadow of a doubt, and will devote this column to making you, the reader and the fan, more familiar with four bands that will soon be major stars in the world of music.

B.B. Chung King & the Screaming Buddah Heads

A band that I have avidly supported since I first saw them at a JetSet nearly a year ago, BBCK and the SBH's are a blues influenced hard-rock band that has all the star qualities, all in abundance. Led by the incredible blues guitarist B.B. Chung King, the band recently played a sold-out show at the Roxy that was of arena caliber, and if you were there, I know you agree with me. The band began the set with a blazing version of "Going Down," continued for almost an hour to mesmerize the crowd with their originals, then closed the set with a cover of "White Room" that was so good that if any members of Cream were dead they would have surely rolled over in their graves. After receiving an ovation that would have made the president proud, the band returned to the stage with their personal guests, Slash and Duff, to jam out two more songs: "Blues Had A Baby" and "Born To Be Wild." Needless to say, the crowd, which was a pretty even mix of rockers, blues fans, record label people, and obvious friends of the band, went crazy. All 500 of them began bobbing their heads in unison and singing along with B.B. as he belted out the lyrics to "Born To Be Wild."

The best strip show I have ever seen, I left the Roxy weak in the knees, but not weak at heart. Another good thing about the band is that their style of blues is uplifting instead of depressing. When I got home, I found their 6-song demo and immediately cranked it up. I jammed until early in the AM listening to songs that are one day going to be screaming out stereo speakers the world over. "442," a heavy blues song that tells a great story, has a great chorus and a hook a mile deep, is my personal favorite, and I was also impressed by the traditional blues sound of "Razorblade" and the danceable "All Night Long."

With great songs that appeal to all types of listeners, as their Roxy show definitely proved, B.B. Ching King and the Screaming Buddah Heads have what it takes, and a lot more, to take the world by storm. Why the band is not already signed is a mystery to the free world, but I am positive that within a year and a half the band will have released one of the best and most critically acclaimed debuts of the new decade. Don't miss any of their local shows, because one day you'll be paying *muchos dineros* to see this band at an arena.

Next month, pending his current palimony suit with Jackie Collins, Hot Rod will be back with the low-down on the musicians, bands, and personalities making the scene in Hollywood Confidential.

Jungle Alley

"Even Though" the band continues to sell out head-liners with regularity and ease, "Even Though" the band is one of the few local outfits that qualify to make guest appearances, and "Even Though" the band has a ballad called "Even Though", which is a sure number one hit, they remain unsigned. Why, do you ask? I can't help you there, but I bet it won't be long before someone gives them the chance they so justly deserve.

Consisting of vocal god Bump, drummer Mike "The Zoid" Russo, bassist Gary Corso, and guitarists Joe Corso and Steve Phillips, this L.A. bred band once played under the name Rocknee before adding Bump, the band has built a loyal following that moreso than some locals that were just signed ever dreamed of having. Jungle Alley's live performance is exciting and captivating to say the least, and their recorded efforts are great commercial rock songs that are very pleasing to the ear.

"Sweet Little Secret" and the aforementioned "Even Though" are definite top 10 hits, while "Nothin for Nothin" and "Torturing Sky" are cuts that will help make a solid debut for the band. Currently negotiating with several major labels for that ever elusive deal, it won't be long before Jungle Alley is the latest local band to make the major step into the limelight of worldwide success.

Lypswitch

The Florida foursome of Rockers that entered town 19 months ago as green kids with a dream, have made lots of progress toward making that dream a reality. Playing over 90 shows, becoming one of the most visible bands in town through extensive promoting efforts, which helped them build a cult following that any band could be jealous of, and several appearances on KNAC have helped build a tremendous buzz for this great band. Still in their early twenties, Lypswitch possess a youthful exuberance that gives their most original music something extra that have all of the fans in the audience singing along, namely the future smash "Rattlesnake Skin," "She's So Psychedelic," "Heroin Bitch," and "City

Ain't No Place." Self-described as underground punk funk street rock, the band's style lands them in the same category as Guns N' Roses and Bang Tango and their looks will definitely make them a MTV favorite. With a lot of good things in the bag, including a recently signed management deal with current management, and a bright future ahead of them, there is nothing stopping Lypswitch from becoming the next big band out of L.A. Request them on your local stations, come to their shows, and get their autographs soon because Lypswitch will one day be huge.

New Tribe

The best KROQ-style in town in recent memory, it's a blasphemy that New Tribe has remained unsigned for so long. The band has been selling out shows for as long as I've been detailing the Hollywood scene, almost a year and a half, creating a near-frenzy with their every strip appearance.

Relying heavily upon an INXS meets U2 sound, the band is everything a successful band is supposed to be. They have great songs with so much commercial appeal that I can't put it into words; they are good looking; they have a huge following that is more loyal than 99% of the strip bands and the band's live shows are incredible. Lead by vocalist Pat O'Der, their performances are unforgettable as Pat sings, dances, bounces, and bops his way into the hearts of all in attendance while the members of the band perfectly perform their intense material.

On tape, the band is even more impressive. Their 5 song demo contains the future hits "Dear Rosaria" and "Waiting for Time" and gives the listener a much more accurate account of the band's potential. A breath of fresh air compared to the monotony of most strip bands, New Tribe has what it takes to make it big.



New Tribe



MUSICIAN'S SPOTLIGHT

Angelo Collura

Home: Tampa

Age: 24

Occupation of Choice: Drummer for the Attitude

Favorite Drink: Cuervo

Drum Equipment of Choice: Gretsch, Yamaha, and Sabian-or whatever will cut the gig!

Drum Stick: Weapons 3A

Influenced by: Liberty DiVitto, Steve Gadd, Steve Smith, and Alex Van Halen.

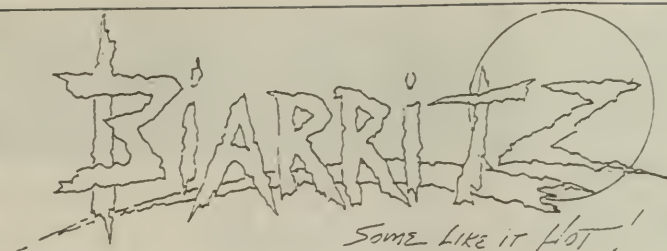
Favorite Movie: Monty Python's Meaning of Life

Favorite Food: The La Bamba special at Tacos R Us

Hobbies: Golf, fishing and 3 on 3 basketball.

Quote: Walk Softly-but carry a 3A.

Birdcage Liner of Choice: No comment.



Presents

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in Clearwater for a change

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May 15 Saber

May 22 Circus

May 29 Stranger

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from **98ROCK** and Miss Thrust.

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Local Releases



He's Back!

Just when you thought it was safe to go back into the video store, local guitarist Todd Grubbs unleashes "Todd's Show!" II.



One of the most important factors that I feel is going to expand the Tampa Bay music scene is the people who are taking the initiative to release local products on Tampa based companies. It's understandable for a group to want to hold out for that major deal, (it worked for ROXX GANG). But many of the big national acts including DEF LEPPARD, MOTLEY CRUE and RATT started out with independent releases on small labels. When it all comes down to it, the major labels don't care how talented or how good looking you are. All they care about is making money through record sales. If you can sell ten or twenty thousand units, they will be more interested in talking to you once you have proven that you can offer a marketable product.

Dunedin-based heavy metal record label Parr Records got the ball rolling when they released SAVATAGES' and CRIMSON GLORY'S debut albums. These releases helped both bands get better record deals.

One new Bay Area label that seems to be picking up where Parr left off is Nite Train Records International. They released INTICE'S "TASTE THE NIGHT" debut last year. That release featured several strong songs with hit potential, and has attracted the attention of several major labels. INTICE is now showcasing and recording more demos for these labels.

I was just informed that another local hard rock band known as THE BLUES PUNKS have just released their first recording on the Nite Train label. Their name fits them well, as their image and material fall into the sleazy, blues influenced vein comparable to AEROSMITH and THE ROLLING STONES' earlier work. The AEROSMITH comparison is more apparent, as lead vocalist B.B. Johnson is a dead ringer for Steven Tyler.

The rest of the PUNKS include guitarists Dr. Lovett and Rick Nielson, Scott Evans on drums and bassist Rick Alter. The recording includes "LIKE A LOADED GUN," "JESSICA," "BEG, BORROW OR STEAL," "LIP SERVICE," "VASELINE PERSUASION," and a cover of the STONES classic "JUMPING JACK FLASH BLUES." The songs were produced by Nitebob Czaykowski, who has toured with AEROSMITH as their sound engineer for seven years. He has also worked with Ted Nugent, R.E.M., KISS, Ace Frehley, FASTER PUSSYCAT, BADLANDS, and Michael Monroe. The band plans on recording two or three more songs in the near future and will then re-release the tape as a full length album. In the meantime they are in L.A. shopping the tape with the help of some contacts they have out there. For more

details, write to BLUES PUNKS at P.O. Box 4009, Tampa, Fla. 33677-4009.

Another local company that is breaking a lot of ground for the whole local scene in general is Leather Spatula Promotions. It is operated by guitarist Todd Grubbs and Ed Aborn, who started out as an outlet to promote Grubbs' solo material. His first demo "GUITAR PARTS" released through Spatula earned Grubbs a great deal of credibility in the Bay area. He had previously studied at Berklee College Of Music, and after his demo was released he was asked to teach guitar instruction at Thoroughbred Music.

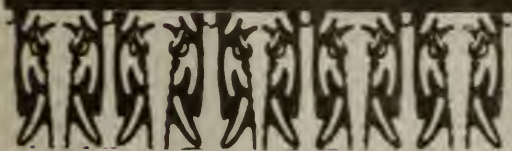
Grubbs and Aborn then went into production of the first local video magazine called "TODD'S SHOW!", which was sold in the form of VCR tapes for the modest price of six dollars. "The whole idea behind it was to get involved with the scene," says Grubbs. "We were trying to get our own thing happening, and we decided to put together a video magazine that in some small way would help pick up the scene".

The first tape included interviews with CRIMSON GLORY, INTICE and NASTY SAVAGE. It also included guitar instruction by Grubbs as well as some bizarre comedy skits. "We're having a lot of fun with it," Grubbs continues. "We're doing some really strange comedy. I think we enjoy that more than anything! We're

not making any money, we're basically selling it at cost to try to get as many out as we can. The whole idea behind everything we've done is not to make a profit but to help the scene and get it out there. I can really see this area elevating to a really big scene within a year or so. I want to be a part of it, so I'm doing everything I can to help it!"

Leather Spatula has just distributed the second "TODD'S SHOW!" episode, which is already showing signs of improvement over the last tape. The comedy in the new show is very original in concept, and involves creative special effects. This time around, the show features Brandon based metal act VENGEANCE INC., THE LOVE DOGS, ST. WARREN, behind the scenes at ROXX GANG'S V.I.P. New Year's Eve party, and an invasion of the THRUST offices. The live clips have a refreshing bootleg quality to them, making it look like Grubbs wasn't supposed to be there but got away with it. The whole tape is very amusing, and could easily replace "FACES OF DEATH" as a local favorite cult video. Call 654-TODD to find out more information. And if you are in a band that wants to get involved with "TODD'S SHOW!", send your tape and photo to Leather Spatula, P.O. Box 2966, Brandon, Florida, 33509-2966.

by John Urban



My first encounter with CIRCUS was by no accident, coincidence or any other twist of fate. I went out of my way to see them inspired by all of the enthusiastic feedback I had received by their local following time and time again. The band opened their first set with a VAN HALEN styled remake of Carly Simon's "YOU'RE SO VAIN," and I was immediately impressed with how well guitarist Vernon Bahl and bassist Eddie Selph played together as a team. Bahl has a heavy blues style, while Selph's bass playing very innovative with the use of tapping and harmonics. It reminded me of when Steve Vai and Billy Sheehan worked together when they toured with David Lee Roth. Their frontman Buddy Wilcox has a strong voice, but his talent for keeping the crowd amused and his consistent spontaneity is what I feel gives CIRCUS a competitive edge over a lot other bands on the scene. They have a self-titled demo available at their live shows, including the tracks "RUN AWAY WITH THE CIRCUS", "BURNING," "MOVIE STAR," and "RAIN IS FALLING." CIRCUS' originals are very commercial and are highlighted by full harmony vocals, which is another thing they have that most bands lack. I met with Buddy Wilcox and Eddie Selph after a recent gig to find out what they have up their sleeves.

THRUST: You have a reputation for putting on a great show no matter how big or how small the audience may be.

BUDDY: That's the main thing about the band, I believe. We're there for the people, but we're there to have fun, too. If it ever becomes a job to us, that's when it's time we need to quit.

EDDIE: The best way to describe it is sincerity. We are sincere about what we

do! That's why our drummer Kevin Neal joined the band. He was in another band making more money. But when he saw us, he saw something emotional in us that moved him. The next day he quit his band and joined us.

THRUST: Where did the name CIRCUS come from?

BUDDY: We thought of it as having a four ring circus where everyone is doing something. There's always something going on on stage, and we also put a little comedy into it so it's just not rock and roll.

THRUST: Buddy, you have a unique voice; who were your main influences?

BUDDY: What I've always thought of as being a frontman is to have a David Lee Roth attitude with a Steve Perry voice and a Robert Plant adage all together. If you put all three of those people together, you got one hell of a singer! So that's what I try to do. That's what I'd say my style is.

THRUST: Where does the band stand as far as getting signed?

BUDDY: Atlantic came out and saw us, and Eddie knows the personal manager for WHITESNAKE. He's helping us out a lot! The last tape was done a year and a half ago. It was good, but it didn't show our edge. Our plans are to go into the studio and do about eight or nine really kicking songs that really represent the band.

EDDIE: Everybody we talk to says if we can give them what we do live on tape, we've got it made! If we had the financial backing we need, we would already be there.

BUDDY: We're saving up for it. In the

next six months, we'll have a tape. We might have to scrounge and eat peanut butter and jelly sandwiches for the next six months and live in a cardboard box. I already push all of my stuff around in a K-mart cart and live out on the streets (laughs). What we're looking to do is to get a record company involved to put up the money for us to do a demo.

THRUST: So does the band have common long term goals?

BUDDY: We're definitely into what we're doing. Once it's in your blood, you can't quit.

EDDIE: People come to me all the time and say, "you're so blessed that you have such a talent for making music." But to us it's a curse. We see everybody making more money and taking it easy, and we're

pouring our souls out for people every night. We're cursed, but we can't quit. If I thought for a second that I was not good enough or I'll never make it in this business, I'd quit tomorrow! But I know we're gonna make it. Sooner or later it's gonna pan out.

THRUST: Any Last Words?

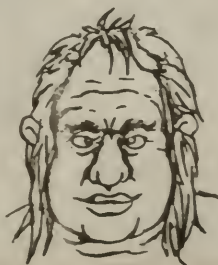
EDDIE: Budweiser, where are you? Budweiser told us almost a year ago that they were going to endorse us. But they had a department change. We support Budweiser regardless. They're the king of beers! We could have already signed with some other beer company, but we're going for the gusto.

BUDDY: And as for the public, come run away with the CIRCUS.



by John Urban

Hey girls, take a look at Dick.



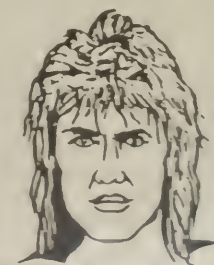
Take a look at Dick's new car.



Take a look at Dick's wallet.



Take another look at Dick.



NO FRAUD

THE STIFF INTERVIEW

No Fraud is a band which hails from the unlikely place of Venice, Florida. While the band's neighbors have been brushing up on their geritol and tupperware, No Fraud has been turning out honest, thought-provoking rock and roll. Led by Dan Destructo, the band has lasted over nine years, almost reunion material in corporate rockland. But, rest assured, No Fraud will never be a corporate band--they play loud, fast and hard while never compromising their punk ideals.

Always the Great American and Wonderful Human Being, Stiff got out his senior citizen discount card, drove down to the Morrison's Cafeteria in Venice and captured the band's leader, Dan, for some bland food and lively conversation regarding the last angry band in America.

STIFF: How would you describe your type of music? Is it hard-core?

DAN: I would say it's hard-core but it varies a bit now. It's not the same as it used to be. We're using different chords and speeds but it's hard-core as to the fact of our thoughts and emotions. But I wouldn't call it hard-core in the generic sense.

STIFF: That leads into my next question. What makes you different than any other band playing generic hard-core?

DAN: Hmm! Well we started back before it was really generic to play it. Sometimes I'll read reviews of our records and people are talking about stuff that's four years old. They were written six years ago and it's like "It's good. I like it but it sounds generic. I've heard it before." and they try to name influences. But it was written before the bands that they are talking about was even around. Sometimes I write them back and say, "Look at the date on some of this music."

So, that kind of stuff hurts us. But in the newer stuff, we're trying to break away. There seems to be a big wave of pro-American, almost Nazi-type straight edge. I don't know if I'd call it hard-core but we're not like that. We try to experiment is what I'd have to say.

STIFF: Do you think you've alienated a lot of fans like the younger crowd that are more into this "I Love America" type of thing?

DAN: Yes. Sometimes we get problems from the people who say, "Well, if you don't like it, you should leave." But who's to say what America is supposed to be? I mean, it seems to me that they are going against the principles that this country was founded on in the first place like *freedom of choice and freedom of speech*.

STIFF: Do you have a hard time finding places to play?

DAN: It's worse now than it was three or four years ago when there were smaller clubs and more independent bands of all kinds, not just hard-core. And you could play just about anywhere.

STIFF: What's the scene in Sarasota and Venice like?

DAN: There were skinhead types in Sarasota for a while but they seem to have suddenly disappeared as they are all over the country. I think they're going to the KKK farm or something and running away from everyone else. We stopped doing shows for a while because it seemed to slack off. Now there's a lot of skate-punks who seem to have integrity and go to the shows. They don't seem to be going for fashion. I'm sure the music bleeds in. It's not bad.

STIFF: It seems like 2-3 years ago, there was a really bad problem with violence at gigs. Did you experience any difficulties playing for hostile audiences?

DAN: Yeah, when we played with the Adolescents and one of the skinheads

pulled a knife on our old bass player. I asked him what he came to the show for and he said to mess with you scummy punks. Some of the other skinheads had come to see the show so things split and it was the beginning of the end. I think the violence has subsided a lot.

STIFF: What are some of your influences and bands that you respect?

DAN: The biggest influence in our lyrics is from being alive. Whatever happens, turning points, happy or sad, it all comes out in a song. A lot of our old stuff is real quick and kind of one-sided. Now we are trying to get across solutions to problems, kind of an action and reaction thing.

STIFF: Would you say this is a maturation point for the band?

DAN: I wouldn't say mature. I feel it's more like expanding and growing. I always thought with punk rock the idea was to change and not get boring. That's what they were trying to get away from.

STIFF: Is there anything that's come around lately to make you sit up and take notice?

DAN: I've been listening to more major bands because I'm into more production lately. I liked David Bowie from the old days. For a while, I thought he was pretty terrible. Then I heard Tin Machine and thought maybe he does still have it. But nothing has blown my mind, perhaps because I'm writing myself.

STIFF: Do you have any new vinyl coming out or are you working in the studio now?

DAN: We have our own 4-track machine and we are trying to get more equipment so we've been working with that and nipping our songs. Some of them will probably be sent out to compilation albums. We might do some live, in studio stuff which a record label in West Germany wants to do a CD from. It might get picked up in this country too.

STIFF: Which labels are interested?

DAN: I can't say at the moment. I don't want to cause any disruptions.

STIFF: You sell well in Europe then?

DAN: Yes.

STIFF: Do you think more so than here?

DAN: Per capita, yes. You see, we are a political band as much as a normal issue band. Over there, people seem to be more politically active. We aren't really more politically active and we aren't really Anti-America or anything. But we question things and that seems to put a lot of people off.

STIFF: What a lot of people consider

Anti-American, isn't really.

DAN: If you're free speech oriented and don't want your records labeled, then you're labeled anti-American scum.

STIFF: What about music censorship? That topic seems to be gaining a lot of headway right now.

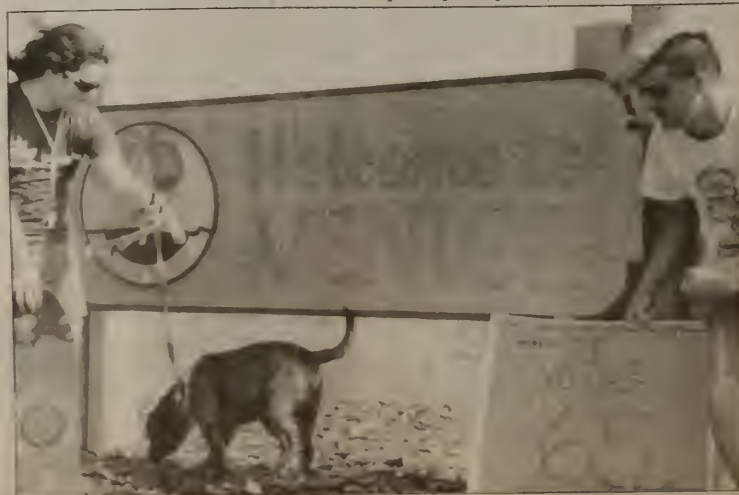
DAN: Oh yes, that seems to be rolling along quite efficiently. That's a scary subject. It's like the Digital Audio tapes of the future. They're trying to put a chip in them so that you can't record them which will eliminate the do-it-yourself method where hard-core all started. So all of the sudden there will be no way that you can have your own record label. You'd have to go through an established business and the government can shut them down if they don't like it.

STIFF: Doesn't that scare you, sending your material to a major label, even a major Indie label? Isn't it a sell-out if the music can't get back into the hands of the people who started it?

DAN: You're definitely in trouble if you sell them your songs all of the way. You need some clause saying they're still your songs. Sometimes, if you sell to a major label, you can't even play your songs in public without their permission. I wouldn't be thinking of them as "our" songs. They would be the record labels songs. But then again, unless you sign with a major label, you're doomed. We're a band with a message, so we're doomed from the moment we begin. Nobody will ever hear our message. The people we want to hear us never will — the people who aren't involved in the scene. The ones that have already heard the whole hoopla and it becomes an inward collapsing thing. We would sign if we got a good deal, and could maybe try to avoid the labeling thing. You see, when this started what they said was, "We'll just put warning labels on." But now if you sell to anyone under 18, you can go to jail for five years. So probably in another five years, they'll say you just can't make records like that.

STIFF: So why do you think it happens like this? Do you think it could have anything to do with eight years of Ronald Reagan? I feel sorry for people who are around 18 because they've never known anything other than Reagan's America.

DAN: Yes, just the minute they were thrust into political thinking at 14 or 15 like now if you have bad grades or want to top out and get a job, you don't have the privilege of getting a license. It doesn't



matter if you're a better driver than some 79 year old —bottom line is no. School is becoming more of a brainwashing place. It's like, "This is how America is and communism is bad." They don't even discuss anarchy. "It's just anarchy. People that kill and bomb. Any terrorist is an anarchist." They don't talk about other religions. Any socially conscious teacher can be fired for teaching out of context which is a good way for them to get rid of any dissidents. It basically is Reaganomics. Play along or you just won't get anything at all. It's bad for developing things too.

STIFF: But dreams made America. We are the dregs of every society. Americans seem to have no sense of history. It's scary.

DAN: They take whatever is handed to them and it's like onward, onward. They don't ask why. Maybe it's a problem of dreaming too much. They say anything is possible in America. Maybe it is possible in America but not if you don't think. If you just go along, you'll wake up one day and you're 45 and realize you're not Mr. Millionaire so the lottery is the next thing I'll play. I have a chance. The social ladder is gone but you have a new toy. You can still dream.

STIFF: That's another thing. I don't understand all these religious right wing people in an uproar about things like abortion, (which I don't think is anyone's business except the person involved,) lyrics in music, etc. But when it comes down to legalized gambling in the state, no problem. So they spend their money trying to win more money to escape their mundane lives. And when they do escape they want to give their money to the conservatives to

make life more mundane for the rest of us.

DAN: If you can call them conservatives. They're not really conservative. All they do is buy. They don't recycle. Yuppies buy gas guzzling rich cars and call themselves conservatives. A real conservative would recycle, refuse to buy meat in favor of grains until some of the starving people are being taken care of. But instead of buying a \$6,000 car that gets good mileage, they buy one for \$60,000. That's really conservative, isn't it? I was trying to think of a word to sum them up. Consumerism is more like it. We've changed the English language back to the way it should be.

STIFF: You seem to preach a very positive message but you're not the same as straight-edge. What makes you different from them?

DAN: Drugs! (laughter) I don't know. They preach positive but seem to have a negative attitude toward a lot of people. I've been straight-edge before for up to a year.

STIFF: I find that hard to believe.

DAN: It's true and I can see where you get kind of a power trip with "I don't need drugs to have fun." And you start looking down on people, which really turned me off. I can see their point of view, but one of the reasons I'm in a band is to have fun, so if I want to drink, I do. I don't see how they can sit and drink Jolt Cola and frown on me when I have a beer. Caffeine is a hallucinogenic if taken in large enough doses.

STIFF: So this is your band?

DAN: No, I've just been in it the longest.

STIFF: Who does most of the writing?

DAN: I write all the lyrics and some of the songs lately though all of us have been writing songs. It's really great because we're getting a better collage of music overall. We still play our old songs but sometimes we just change them a little so we don't get bored and sound lethargic. I tried to write the songs so they'd last. Not so topical that they're over before they've even started.

STIFF: You've received a lot of positive write-ups about your stuff. I read in MRR they seem to like you.

DAN: On our first demo tape, we got rave reviews. So all these record labels were writing us and asking us to be on their label. But it was like 4% and things like that and since I'd already sent out thousands of tapes to 10 countries with lyric translations. I like it that some people don't just say, "Oh, it sounds good."

That's really helped us. The EP sold 5,000 copies already and that was made in West Germany. The "T" sold out at 2,500 copies. There's a demand for more but we just don't have the finances right now.

STIFF: Any chance you'll go to Europe?

DAN: I was contacted recently by a guy who wants to book us for a 9 to 12 country tour. We'd like to put out an album and promote it on that tour but we'll see how things go when we get there.

STIFF: Are you the band's manager then?

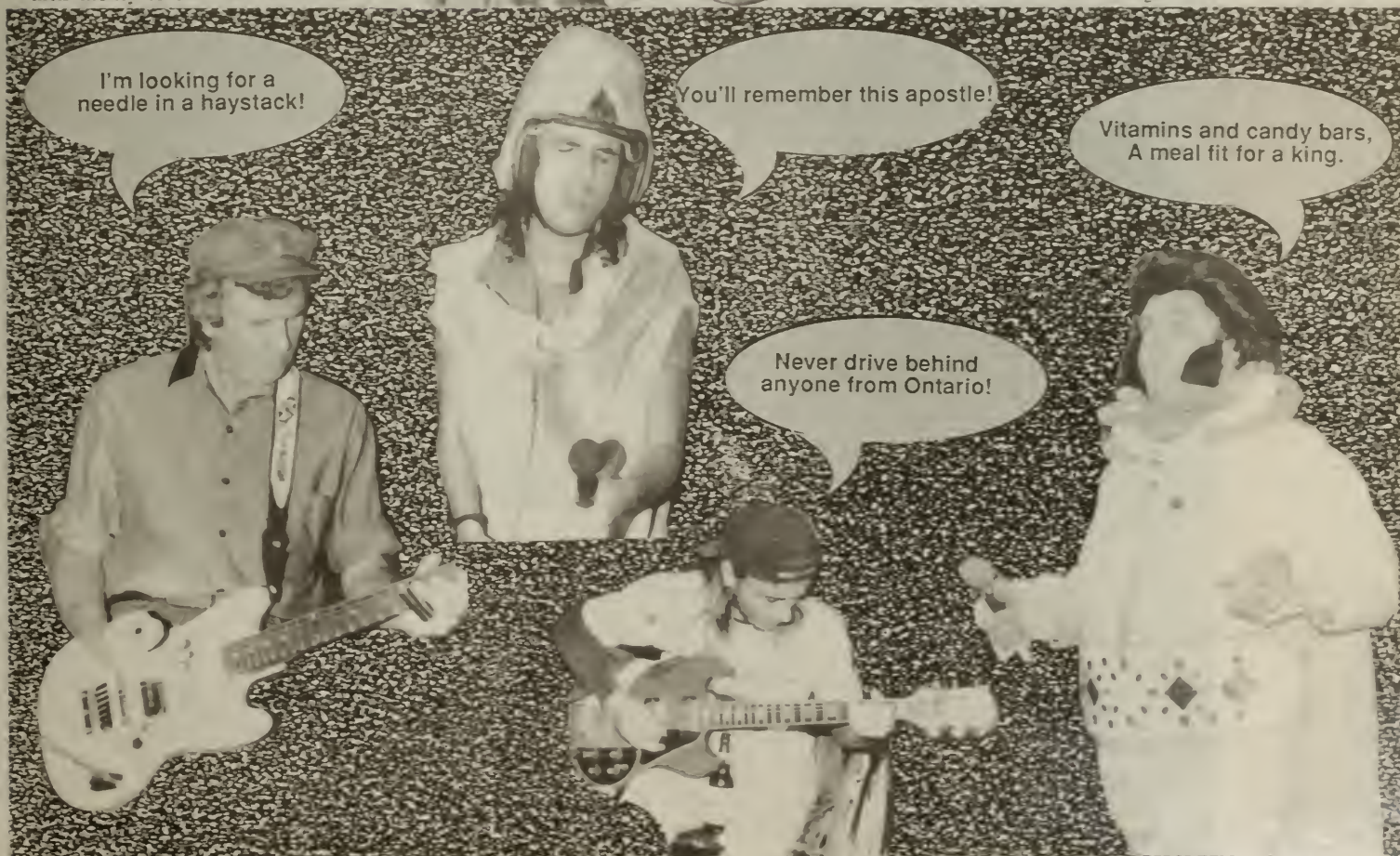
DAN: Sort of. But only because we don't have someone else to do it. It was fun but hard work, and I ended up doing everything which left me with no time for writing and no ambition. There's a lot of time involved with promotion and distribution. I've come to the conclusion that I'm a band member first, manager second.

STIFF: I've been to LA twice and the first time I saw a local with a NF shirt on. The next time I met a guy who knows you too.

DAN: We get around via the pen.

STIFF: How did it happen that Axl Rose is wearing a No Fraud T-shirt on the front cover of *Blast Live Metal*?

DAN: (choking) He knew that was the best way to look cool. He knows a good thing when he sees it. Someone probably gave it to him. We had them made up and I didn't think they'd sell. So the guy started selling 'em and they went like hot cakes. My 4% would have been looking really good right now (shrugs). See, I could have lied and said we were really good buddies. Then I could have been famous and maybe even hung out with Roxx Gang.



Pump Me With Rock-N-Roll



May 1990

Fashion and Accessories:
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Ron at the Filling Station
Photo by George L. Zickl III



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98ROCK

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2 Great Bands Are Your Hosts



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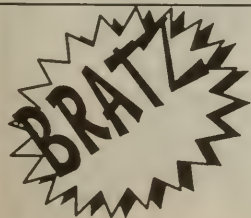
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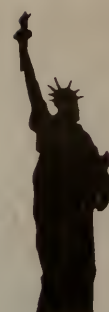
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New York Groove

The Latest Breaking Music News From The Big Apple
Refined and Reported by Amy Kinder and Susan Burke

Hello again from the Big Apple! We're back with tons o' news. So hold onto your hats and away we go.

LA Guns came through town the first week of April. We were supposed to see them at the Friday night show at Sundance in Long Island, but things did not work out that way. We went to the show — they just didn't play. According to the stories that we heard from roadies coming on and off the tour bus, the club's capacity is 275 and they sold well over 1000 tickets! When we got to the front door, they would not let us in. It didn't take much to figure out that there was a problem, since there were about 15 cop cars surrounding the place! According to some of the fans who were lucky (or unlucky) enough to get inside, the cops stormed onstage halfway through opening band's Shark Island's set and demanded that the club be cleared out. They wanted to take a head count and let only the allotted 275 back in the club. Like 700 fans are really going to volunteer to go home. This is New York, remember? Luckily, we went around back and were escorted onto the tour bus by the very helpful and cooperative tour manager, Jim. We hung out with the guys up until the police decided that the fans were getting too rowdy and the show had to be cancelled. Guitarist Mick Cripps wanted everyone to know that it was not the band's fault, they really wanted to play the show, but the police would not allow it. The next day, LA Guns did an in-store at Slipped Disc, a Long Island record store. Hundreds of fans braved the snowy weather and waited in line to meet the LA rockers. We were not able to make this, but have heard that things went extremely well. The guys stayed to make sure that everyone that showed up got at least an autograph. Mick and lead crooner Phil Lewis invited us to the show at L'Amour in Brooklyn that night, but due to previous plans we had to regretfully turn them down. Rumor has it that they'll be back sometime around June.

Onto other things. The week before this happened, we caught local bands Heavy Rain and Mr. Nasty there. Mr. Nasty, the area's hottest glam act, put on a sweltering show. The crowd seemed to like their set. Heavy Rain then took the stage and played lots of new songs, some of which should be appearing on their

forthcoming EP. Some of our favorite songs are "Once Upon Time," "Alone," "It's Raining," and "Love Strikes Twice." As you may know, Heavy Rain is made up of members of Combat artists, The Crumbsuckers. This band is totally different. Some members are the same, but the music is on a different level. According to guitarist Chuck Lenihan, the band is now "the more commercial of heavy bands and the heavier of the commercial bands." Chuck, bassist Gary Meskill, drummer Dan Richardson, and second guitarist Marc Piobanetti have added Long Island based singer Craig Alan to their band. The EP should be out on MCA in May. Keep your eyes open for it.

We went out to the Queens club RAW recently to attend a video release party hosted by Atlantic recording artists, Electric Angels. As usual, the place was packed. It took forever to get from one side of the club to the other. We hung out in the VIP

We had lots of running around to do one Thursday night in early April. We were supposed to hang out at the Cat Club with Miami based band Young Turk and see Raging Slab, then go out to Sundance to see Nuclear Assault, Savatage, and Testament. By the time we got out to Long Island, we were just too exhausted to go to another show. I mean, it was like 2:00 AM in the morning; would you be up to it? We were lucky enough to run into Kelly Nickels and Steven Reily from LA Guns at the Cat Club and chatted briefly about their upcoming shows in the area. We could have seen the Testament show but we opted for the *LA Guns Fiasco*. Obviously, things could have been going better for us.

Missing concerts seemed to be a thing with us this month. Motley Crue and Faster Pussycat came through town last week, but at the last minute we could not

cord only a week before, he still played the show like nothing had ever happened. That's Tommy for ya. Be on the lookout for the new Crüe video for "Don't Go Away Mad, Just Go Away" to be out and on your fave video station soon.

While in New York, MCA recording artists Spread Eagle were out and about doing interviews, photo sessions, and meeting people left and right. When they were hangin' out with our buddies at *Rock Scene*, we popped into Editor's Beth Nussbaum's interview, which was being done at/after the photo shot. The band is absolutely fabulous. What's even cooler is that lead singer Ray West is from Amy's former digs, Ft. Lauderdale. Check these eagles out, they're destined to fly to big places.

Another hot band to keep your eyes peeled for is American Angel. Yes, another band from New Jersey. Geez, do they ever stop coming? This one, however, is quite good. Hell, we still haven't put down their tape. They're out on Grunge Records, and this is something to get while you can. You can get a glimpse of them via Mtv with their video, the power ballad, "How Can I Miss You." The band is currently playing shows in the tri-state area. If they are in your town, we strongly suggest you go, and don't be an angel.

Yeah, we've been talking with Pretty Boy Floyd again. Gee, don't these guys ever stop calling? Nah, we love talking to them. Seeing how they're Amy's favorite band, she just chats away. This time they told us that they're going to Japan, a first for them. Vinnie is so excited, as we can safely say they all are. Vinnie will have it good though. Being 6'1 and the only blonde in the group, he'll stand out a bit. Their second video, "I Wanna Be With You" is done and out. Let us tell ya, it's great. Headbanger's Ball should be airing it soon. Lead vocalist, Steve Summers got on to say hello. It was nice to hear from him too. He tells us that after this Japanese jaunt, they'll be hitting the U.S. shores real soon. Believe us when we tell you it's a show not to be missed.

That's about it from us, for now. Next time we'll be bringing you news about Salty Dog, Heavy Rain, Enuff Z Nuff, Pretty Boy Floyd (of course), Savatage, Situated Chaos, the Ramones and all that jazz. Later.



Pretty Boy Floyd

room with the band for a while, but left when it got too crowded. We spotted Tesla's guitarist Tommy Skeoch in the mass of people at the bar, but were unable to find him again to speak with him and find out what was up with the band. He was in town, along with bassist Brian Wheat to host Headbanger's Ball.

make the show. We did, however, get to speak with guitarist Greg Steele on the phone the previous week. We'll have that updated information for you soon. From what we heard, both bands ripped the Meadowlands apart. New Jersey will never be the same. Even though Tommy Lee had that little mishap with the bungi

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Saber



MOTIONS 'N' TIME

BY JOHN URBAN.



Everything in life has its strong and weak points, and this certainly applies to rock and roll. Many bands perform better live than they do in the studio. Others have a stronger image than they are musically talented, or vice versa. Every once in a while, a band emerges that refuses to be limited by their boundaries and strives for perfection.

This is the case of Saber. "I think that one thing that makes a good band is no matter what they do, they're never 100% satisfied," says guitarist **Steve Matthews**. "If they just recorded an album, they should think that there are things that they would change if they could do it again. We're never going to be 100% happy with anything we do. We're always going to want to do better."

The band was first put together by Matthews and frontman **Mike Blaze**, who in addition to singing lead also plays guitar, bass and keyboards. While they were still in high school, they released a professional full length recording titled *Call To Glory* which rivaled demos being made by the veteran acts in town. Over the years the line-up was established with the addition of drummer **New York Mike**. Their most recent recording *Motions 'N' Time* shows a more mature direction. It is already earning the respect of local industry personnel, and is being distributed at all of the

Peaches and Specs record stores across Florida. Songs from it are played on an average of three times a day on the national Z-ROCK radio network, and their song "Welcome" has been played six times out of the first eight weeks that 98 Rock has aired *Tampa Bay Rocks* on Sunday nights.

All of the songs on *Motions 'N' Time* follow a deep lyrical concept, mixing discreet sexuality with an H.G. Wells — like science fiction format. It would be impressive enough if this was a mere adaptation of an existing book or film, but the characters and plot were created by the band members. Musically, their style is harder to define. It is progressive, but not as dated as Styx or Rush. It is more sophisticated than hard rock, and more polished than heavy metal. The band utilizes their knowledge of synthesizers in the production of their recordings without aborting the edge of a guitar dominated band. The sessions were recorded at American Music Works

with Doug Johnston producing, and he helped them experiment with unique studio techniques which give the finished product the quality of a major label release. "We took our time to do it right," says Blaze. "There are literally hundreds of guitar sounds on that album. Even the cymbals on our drums were mixed individually. The vocals for "Pictures in the Rain" were recorded in an alley. I was in the back with a headset on and a boom mike coming down on me with another microphone at the other end of the alley. And that was really weird because there were people walking around. Here I am singing away out there and they just think I'm crazy!"

With the use of sampling and sequencing, Saber is able to reproduce what they do in the studio live. They are also developing an advanced stage show with special effects including projected images on screens. "Right now we are in a test stage," Blaze explains. "We learn more everytime we play a gig. Let's face it, even though we've played quite a few gigs since the recording, we are not up to where we want our live show to eventually be. Everytime we get more ideas and more things change."

The songs on *Motions 'N' Time* have a wide range of variety in moods and tempos, from the hard hitting cut "Radio

London" to beautiful ballads like "Jeni" or "Pictures in the Rain." These tracks could easily fall into the AOR format of a major record company, but Saber is not in a desperate attempt to jump head first into any corporate situations. "We're working on a licensing deal with Japan. We've talked to several record companies, but we're not in any negotiating stages," says Matthews. "We're not worried about that," Blaze adds. "At this stage of the game, it would do nothing but distract us. Major label deals aren't all they're cracked up to be. A lot of bands think that once you get signed to a major label, you'll be taken care of. It doesn't work that way. Our immediate plans are to get more fans, play more gigs, promote the album, and increase record sales. When we can say that we sold twenty thousand records and pack out venues where they have to turn people away at the door, then we will be in a better position to talk to a major record company. I think that once everything falls into place and if it's the right time, we will get picked up by a bigger record company."

With consistent radio airplay and a quality product under their wing, Saber has already achieved in a matter of months what takes most bands years to accomplish. It seems to be only a matter of time before they become one of the next bands to break out of Tampa Bay.

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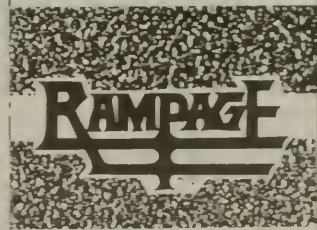
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POOLSIDE
WITH

HERICANE ALICE

This is not your average poolside pictorial with your typically crazed rock and rollers. This is a THRUST exclusive at the local Holiday Inn with West Coast psycho's HERICANE ALICE! Following a night of hard-driving music from their show WITH L.A. GUNS in Tampa, the guys in Hericane Alice spent their Monday afternoon scamming on some Floridian rays (and babes). Crashing the poolside festivities, Thrust's renegade reporter, DJ Justice learned that the Hericane gang is taking a breather and then it's off to open the show at the World Series of Rock in Alpine Valley. Best of luck, dudes!

"HEY! IT'S THAT DUDE
FROM THRUST!"

"DROP THE CAMERA
OR FACE SEAN PENN!"

"IS BRUCE DOING
WHAT I THINK HE'S
DOING?"

"CHECK IT OUT, BOYS!"

"HOW LONG CAN THAT
BABE STAY UNDER
WATER?!?"

"IF YOU'RE OVER HERE, DJ,
WHO'S GOING TO TAKE
THE PICTURE?"

"WHEN WE'RE DOWN AND
OUT, WE DRINK THRUST!"

In the midst of the hit-single "Dream On" invading airwaves across the country, Britny Fox vocalist/guitarist "Dizzy" Dean Davidson has left the band due to "musical differences." After years of struggling for a valued position amongst the rock-n-roll heap, the group's efforts had started to pay off with their second release, *Boys in Heat*. In the band's formative days, Davidson joined forces with guitarist Michael Kelly Smith (an original member of Cinderella,) bassist Billy Childs (a native Floridian,) and drummer Tony "Stix" Destra. From there, the foursome began their trek throughout their home turf of Philadelphia and the East Coast. As things started to kick in for the band, drummer Tony Destra was tragically killed in an automobile accident. The band's remaining members picked up the pieces, along with newfound drummer Johnny Dee, and continued on. Their self-titled debut, released in mid-88, was received by mixed reactions of clone-type comparisons and

killer reviews. Their debut singles, "Long Way to Love" and "Girlschool" both placed marks on the radio as well as Mtv's daily countdown. With the release of their second album, things appeared to be on the rise for the band. But ... midway through their most recent tour, in support of *Boys in Heat*, the band's remaining dates had to be cancelled after guitarist Michael Kelly Smith suffered a broken arm. Following the cancellations, vocalist Dean apparently became disillusioned with things within the Britny Fox camp and decided to leave the band. In a pre-release statement from the group's publicity firm, it was said that the remaining members would continue with a new vocalist while Dean pursues his career, minus the band.

Thrust Magazine's own, DJ Justice, recently had the chance to do one of the last interviews with Dean as a member of Britny Fox, while things were still calm on the band's homefront.

Dizzy Dean Says "Dream On" to Britny Fox

An exclusive interview with the band's frontman during his final days.
by DJ Justice

Britny Fox



THRUST: What has Britny Fox been up to since you came off the last tour?

"DIZZY" DEAN DAVIDSON: The whole time we were on the road we were working on new material on our portable studio. When we got back, we went right into rehearsals. Then we hooked up with Neil Kemon, who produced the album, and went into pre-production to start weeding through songs. Then it was into the studio.

THRUST: So there really wasn't a low point after the tour ended?

DEAN: Not at all. We were just taking the time to get the songs right on the album. We wanted a variety for this one and we had to find out what was right for the band. I think it came out good though.

THRUST: Your first album did great for a debut.

DEAN: Yeah, it did. I mean, we were a glamish-type band with no radio play, so it did well.

THRUST: Did you feel any pressures to top the debut's success?

DEAN: We just went in and did it without worrying about it. That's all it was. We were grateful just to be able to do another album. A lot of artists may hit it really big from the get go, some may hit it mediocre, and some might not hit it at all. For what we were about, I think we did really good. Now we're starting to change and we're getting more serious. We're looking more at the music and not the image. To answer the question though... there's a lot of competition out there. We look at them and try to learn something from that. The main thing though is how we feel as writers and performers. It's what makes us happy and what makes the fans happy. The fans are the ones who make it happen and you've got to treat them right.

THRUST: I wanted to ask you about that because I noticed one of the first things in your credits list was directed toward thanking the fans. This band really has a camaraderie with its fans.

DEAN: Yeah and it's great because everything they give us we respond to. It's common sense because that's the way it should be. The fans shouldn't be blown off. Every guy in this band handles it real good with fans and that's what really counts in the long run.

THRUST: I also noticed your "thank you" list was real long; industry people, the media, just about everybody. Are these people that have added up over the years?

DEAN: Yeah, it's just people that were involved with us over the years, like you say. They all add up. Every little thing helps. Whether it's a compliment about a song or whatever, that can mean spreading the word to somebody else. And we don't forget people.

THRUST: John Jansen produced the debut but you ended up going with Neil Kemon on this one. Was the band just looking for a change of pace?

DEAN: It was more personal really. We just couldn't find the right person to work with. We're still looking. Some bands just take longer to find the right guy to work with, to get the right sound. Neil was available to do it and he got a good, live sound out of us. It was the best choice for the time and all.

THRUST: *Boys In Heat* has been out a few months. How do things feel at this point?

DEAN: It's been three months now and

we've gotten some great response. The single "Dream On" is our first song to hit that strong and it's getting some good rotation on the radio and Mtv. We're excited about it because we've never had anything like this before.

THRUST: They're playing it big time down here in Tampa Bay. Sounds good.

DEAN: You know, it's showing another side of the band that we're headed towards. We're a more mature band. That's where we're at now. And the main thing is that the songs are better.

THRUST: I know you probably hate the comparisons that people make, but what do you think about the Britny Fox sound? Is it distinct or pretty much just rock-n-roll?

DEAN: That's all it is really. Our songs are real positive. It's about making everything that you believe in happen. The music itself is just basic, bluesy rock-n-roll. It's melodic with hooks and stuff. That's about it. It's not planned or thought out. It just became that way naturally over the years.

THRUST: Some of the cuts are older ones that you've had around for awhile.

DEAN: Yeah, the heavier ones with the scratchier vocals go back a long ways. If you listen, you can hear a lot of the newer tunes on the album. What it's showing is the gradual changes of the band. It's not a drastic change though. People have heard "Dream On" and "Long Way Home" and said that we sound like a different band. And we actually do. As a matter of fact, a couple of people from our label heard certain songs and couldn't believe it was us. That just shows how different we can sound. We'll always add a new side to our music. It keeps it fresh that way.

THRUST: I noticed you changed your voice a bit on some of the cuts. The rockin' scream was still there but you did some of the vocals straight up. It sounded more like your natural voice.

DEAN: That's it. That's the way we're going to be now, more natural. It's easier that way and it sounds better.

THRUST: Did you learn anything from being on the road with some of those bands that had been around for awhile?

DEAN: Yeah, we learned a lot from being out on the road with bands like Poison, Joan Jett and Ratt. We look up to a lot of bands. And we're not into that whole thing like "Bands suck." We don't talk about other bands. We're not going to stop and cry if something doesn't work out. We'll gradually climb on this album and if it goes really big, then great.

THRUST: When you first hit the scene, you had an image that people hadn't seen much of before, with the frills and all. This time around you toned that down.

DEAN: We're just being ourselves. Then, it was dressing to the name of the band. My nationality is half-Welsh and at the time, that fit in. It was like the way Jimi Hendrix and Heart used to dress, real British looking. Now we're just being ourselves. We just come out the way we want to. But we still rock the same way live. The way that we are on stage will never change. On stage anything goes.

THRUST: I caught you guys on the Ratt tour and you kicked. For most people, the live show is the real testing ground.

DEAN: When we come out, we want to hit you as hard as we can and keep you looking at the stage. We put on a show. Every band

Britny Fox Minus "Dizzy" Dean Davidson



that opens a show is limited to certain things. When you come out on a bare stage that doesn't have that many lights, you have to entertain. We know how to work a stage. In the future when you see Britny Fox with a full-blown show, you know, lights, ramps, whatever, then it's just gonna be that much more. But we'll go out on a plain, bare stage with a line of amps and a backdrop and just totally kick-ass. We go out with that attitude, whether the crowd is just learning about the band or whether they're into us.

THRUST: Your music seems so personal. Where does the inspiration for songs like "Dream On" come from?

DEAN: All the lyrics to our songs are from true stories. When I write a song, I just pick a subject about something that I've went through in life. I work off of that. It could be about a girl that I had to ditch or that I couldn't have but I still feel good about. The song "Dream On" is about goals in life that you feel you have to work towards. It's about holding on to those dreams and making them come true. All of our songs are positive. I mean, there's too many people in the world that have things that they want to do but they just don't get up and do. Hopefully fans will hear our songs and be able to look at things differently.

THRUST: What are some of the other cuts that stand out in your mind?

DEAN: The next song that will probably be released is "Long Way From Home". That's like, your basic road type song and it's about how we feel about things back home when we're gone. And then there's "Longroad" which is a ballad that has a southern kind of feel to it. It's about the fans and how they've made all of this happen. Without them, the press and the videos and all isn't worth shit. Nobody would be in this business if the fans weren't there. And if you treat them wrong they can turn you off like a light switch. You've got to give them respect and that's what that song is saying.

THRUST: You covered the old Nazareth classic "Hair of the Dog."

DEAN: We're into that same kind of vein as them. You know, Slade, Kiss, stuff like that. We did that song back in the clubs years ago. We just decided to throw it on.

THRUST: What's going on with the band right now? Is this like the calm before the storm?

DEAN: Right now we're rehearsing. We're leaving in a couple of days though to go out on tour. We're gonna be doing our own shows for awhile, like a warm-up tour and then we'll be taking Bang Tango out with us for a month or so. Then we're doing some shows in March with Joan Jett. There's been some talk about us possibly going out with Kiss later on. We had a tour lined up with them before but it got cancelled. So, that's in the works. After that, when the album takes off, we're going to sit down and talk about possibly doing a headline tour with a couple of other bands.

THRUST: It sounds like the band's going to be busy for awhile.

DEAN: Yeah, real busy.

THRUST: I noticed that the album cover has these four young boys on it. Is that the guys in the band as kids? Is Britny Fox the "Boys in Heat?"

DEAN: That name "Boys in Heat" is pretty old really. That's the name of an old band that I used to be in and the artist did the cover art around that. It's just the way that young kids are on the street. When I was a little guy, it was like, I had the music blaring and I was playing the air-guitar. You know, all you think about is the music and the girls. I think that the cover shows how kids feel about rock-n-roll...like boys in heat. It's like a hunger. I guess you could look at it and say that it's us at a younger age. I mean, there's four guys on the cover and all.

THRUST: Let me ask you this Dean...you seem to really appreciate the fans and what they've done. Do you have anything special that you'd like to say to your fans out there?

DEAN: Just that we're really grateful for all the support. I mean, we're going to be around for a long time and we're going to give it back to them. So keep up the good work cause we're thankful for it. Any questions or anything anybody wants to know about the band, just drop us a line. We're there for the fans because they've been there for us.

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DJ's not "Scared" of Dangerous Toys

Here Comes TROUBLE

Thrust recently had the chance to get into a little Trouble ... literally. Based out of Chicago, the band is currently supporting their self-titled debut on Def American Records. Consisting of Eric Wagner on vocals, Rick Wartell and Bruce Franklin guitars, Rick Holzner bass, and Barry Stern on drums, Trouble is striving to shed some light on the music scene by tackling some of today's problems head-on.

By combining an array of speed-riffs with some of the best doom-gloom since Sabbath's heyday, the band is attracting fans from the modern day metal-militia, as well as those from the old school. Speaking with the voice of experience, the band examines various "troubles" in life with an interesting theme from this genre. It seems that they've enlisted the guidance of none other than—yes—the Man upstairs for a guiding hand. The message is subtle at best and is repeatedly conveyed in a way that is refreshing and unintimidating.

For those who missed Trouble's appearance at the Rock-it Club, a blistering set of driving tunes was laid down from their debut. "At The End of My Daze," "R.I.P.," "Psychotic Reaction," and "Black Shapes of Doom" highlighted the show, as well as some older cuts from their previous releases. The real surprise was when they closed the night with an incredible cover of the Beatles' "Helter Skelter."

On the night of their appearance, Thrust's contributing writer Christine Holz had the following conversation with Bruce and Barry from the band.



THRUST: Where does the band hail from?

BARRY: The whole band lives in the Chicago area.

THRUST: How long have you been together?

BARRY: The three original members, Eric, Rick and myself, have been together since 1979, as hard as that is to believe. We started out when we were kids by playing cover tunes and eventually we grew into Trouble.

BRUCE: As a band with this basic lineup, we've been around since 1984.

THRUST: Have any members come from a popular band prior to Trouble?

BARRY: I was in a band called "Zoetrope" on Combat Records, pretty much a street-metal band, speed-fast metal. Our albums are obscure but findable.

THRUST: So how many albums do you have out as Trouble?

BRUCE: Four, but this is our first on a major label.

THRUST: Are the previous albums hard to find?

BARRY: I know the third one, *Metal Blade*, is easy to get on Enigma Records.

THRUST: Who does most of the song-writing?

BRUCE: Eric writes the lyrics and I write most of the instrumental parts.

THRUST: Who are some of the band's influences and who do you listen to now?

BRUCE: For me, it was the whole sixties scene: the Beatles, the Monkees, Paul Revere and the Raiders. I was amazed. "Mom," I said. "I want to play guitar." I

play an Ibanez Flying V but would be happy to play an early 60's Gibson SG which I'm still trying to find.

BARRY: We all grew up on the 70's stuff such as Judas Priest, Zeppelin, Deep Purple, Beatles, Alice Cooper and Pink Floyd. I liked all the 70's stuff with good guitar.

THRUST: Do you think the music industry is leaning toward that 70's sound again?

BRUCE: It may look like that to us, but we've always been doing it and the tunes have finally caught up to what we've been doing all along.

BARRY: When Trouble was accused of being behind the times, things evolved to the point they are now. It turns out we were ahead of the times.

THRUST: How would you classify, if you would, Trouble's music?

BARRY: Classic 70's style rock.

BRUCE: Heavy Rock. It's a broad term but it's a good description of our music.

THRUST: Did you take any guitar or drum lessons?

BRUCE: I'm self-taught, I think. Without sounding conceited, we all have pretty good ears for music. What you hear is from the soul. We had great influences to learn from too.

BARRY: I'm self-taught too. I had many favorite drummers to listen and learn from. The Bonz (John Bonham) was great. I also liked Tommy Aldridge. Then there was "art-rock/avant-garde." Bill Bruford with King Crimson—he is a mainstay. I like people who can play. I'm not a fan of the new fangled, stick-twirling kind of stuff.

THRUST: What do you think about drum machines?

BARRY: Actually, they are cool for writing. In pop music, they could be downright irritating! Drum machines don't make mistakes but they lack the tone that a real guy does.

THRUST: What can concert-goers expect to see when you play?

BARRY: Excitement, energy! We're there to play music, to rock your faces off and to give the people an electrifying show.

BRUCE: Intense jamming and sweat.

THRUST: How long have you been on tour supporting this album? Is this your first time to Florida?

BRUCE: We've been out for about a week. We have another 3 weeks with Enuff 'Z Nuff then a week off before we hook up with The Ramones. As for coming to Florida, we've been here before on our '87 tour playing in Miami and the Manatee County Civic Center. We like the change from Chicago's cold winter to instant summer. It's funny because on our last drive down here, at each stop, it was warmer so we had to take one more piece of clothing off. By the time we got here, we were in shorts and t-shirts.

THRUST: Where are your strongest followings?

BRUCE: Cleveland is great.

BARRY: Baltimore is great to us and everywhere in Texas.

THRUST: How is the album doing overseas? Do you plan to tour there?

BRUCE: It was just released in Europe two days ago so ask me in a couple of days after it goes double platinum.

BARRY: We have a strong audience in Germany from our previous albums. We are probably going to Europe after the Ramones tour.

THRUST: What do you do on the road to break the monotony?

BRUCE: It has been too monotonous, but I like to read.

BARRY: I love fields and trees. I have this habit of wandering off into the woods or wherever, sitting down and appreciating everything around me. I'll be gone for hours.

THRUST: Are there any favorite songs on the new album that you could share with us?

BRUCE: My favorite song is "The Misery Shows (Act II)," which is the song most people are familiar with. The production of the song is really good and it gave us a chance to branch out with something we really hadn't done before.

BARRY: I like "Black Shapes of Doom" because a lot of my taste leans to the straight ahead rock with a good heavy beat. We all put in our own little pieces and have our favorite parts in it. I'd say the songs on this album that best represent the traditional Trouble sound are "R.I.P." and "Heaven on my Mind." These songs represent a collaboration of our sound from previous albums. Side one of our new album represents the new and ever evolving sound of Trouble.

THRUST: Do you have any videos out?

BRUCE: "Psychotic Reaction" is our new video and it should be on MTV's Headbanger's Ball sometime this month.

THRUST: Is there anything you'd like to say to the readers of Thrust?

BARRY: Get the record, listen to the lyrics, and take some of the positive messages home with you.

COUNT YOUR LUCKY STARZ

A LOOK AT THE INFLUENTIAL 70'S BAND THAT MAY SHINE AGAIN IN THE '90'S

In the mid-70's a band destined to become a supergroup was born. Playing hard rock and heavy metal music when disco and punk were the rage, Starz stood out with such heavy hitters as Aerosmith, Queen, and Kiss. Starz recorded four studio albums: *Starz*, *Violation*, *Attention Shoppers*, and *Coliseum Rock*. These albums were filled with smooth melodies and edged with heavy guitars. Then the band mysteriously disappeared from the scene. But it wasn't over. Throughout the years, dedicated Starz fans kept the fire alive, hoping that their heroes would one day rejoin and continue the rock and roll tradition. Even today's most popular bands, Skid Row and Bon Jovi among them, proudly state that they were influenced by the music of Starz.

Sleuthing for the Starz story, die-hard fan and contributing writer Blackie, tracked down guitarist Richie Ranno to find out what legacy the band has left behind and confirm the rumors that Starz will be regrouping for a new studio project



THRUST: I want to start off by saying that Starz was and still is one of my favorite bands and I am really thrilled to be talking to you.

RICHIE: Well, thanks.

THRUST: Why ever did Starz break up?

RICHIE: It was kind of confusing really. It was strictly business, poor management, we just stopped playing. We couldn't take it anymore. It was the punk thing, the disco thing, we just quit.

THRUST: The first Starz album, called *Starz*, was recorded in 1976, though the band was touring prior to that.

RICHIE: Yeah, we got together in the summer of 1975, and by the fall we were hooked up with Bill Aucoin of Kiss' management and we went on the road with ZZ Top and Peter Dinklage with no album out as an opening act.

THRUST: In those days, a band could actually do that?

RICHIE: Yeah it was great. We were in Indiana, Alabama—all over the place. I guess it cost somebody some money cause we weren't making any.

THRUST: How did the band go over?

RICHIE: We got encores just about every



night. An unknown band playing in front of like 12,000, 15,000 people and we got them going! It was a good thing to do because we learned from that—what people like, what went over better in a live situation. It helped us in recording the album which we finally did in April and May of 1976. It came out a month later. Every thing went real fast.

THRUST: The Starz logo on the first album was an eye catcher. It's a great logo for a rock band.

RICHIE: Michael Duray did that. He did a lot of stuff for movies, we found him and said "Come up with a logo." We hadn't decided on a name yet and when we saw the logo, that was it. There was no question.

THRUST: Where was the band from originally?

RICHIE: New York City, although Michael was originally from Atlanta.

THRUST: Starz had a commercial metal sound. Was the whole band involved in the songwriting?

RICHIE: Michael wrote most of the lyrics, and I came up with some of the song titles. I wrote most of the music but Brenden and Peter definitely contributed.

THRUST: Who were some of the producers you worked with? I know Jack Douglas produced the first one.

RICHIE: Yeah, and *Violation* too. Jack Richardson produced *Coliseum Rock*, and we produced *Attention Shoppers*.

THRUST: The big question, is Starz getting back together? Is new material going

to be written and recorded?

RICHIE: How about if I tell you a little history of how it all came about to us getting back together?

THRUST: Please do.

RICHIE: Since we broke up everyone has been bugging me, "When are you guys getting back together?" Especially in England, they're fanatical over there. The writers from Kerrang! have been real supportive. Well I always said, "We're not getting back together, we're really not in communication with each other except for every now and then, a call to say hello." We weren't thinking of reforming. I was doing this thing called Hellecats. The project originally included Michael, Peter Scance, and Doug Madick. We recorded an album on Atlantic. We didn't play together after that. Michael went to California, that was in 1982. I played in a cover band for a while, it didn't mean anything. It was fun, basically making a living and playing and writing at home. Then in 1984-85 I put together another version of Hellecats, we did an album for an indie label, then another version of the band recorded a four song cassette. It was good stuff but nothing ever happened with it.

THRUST: What was that music like?

RICHIE: It was similar to Starz, but not Starz. I wasn't trying to do Starz, but I guess my influence in the band was pretty prevalent. Even through all this time people were still asking me when Starz was getting back together.

THRUST: What was the turning point?

RICHIE: This guy Brian Slagel (president, Metal Blade Records) called me up. He had picked up one of our albums at a used record store and a good friend of mine that was working the counter asked him about it. Brian said that Starz were one of his favorite all time bands, he then asked for my number cause he wanted to talk to me about re-releasing all the old albums. We talked, but couldn't get the rights to the Capitol albums unless he did it specifically himself and I had nothing to do with it. I did have these live tapes. We worked out arrangements, so I had to locate Michael which wasn't easy. When I tracked him down we just started talking about our lives and stuff and we both thought it was kinda weird that this interest about Starz kept growing. At the time, that was it, we stayed in touch, we were both going through divorces and difficult times. I can't recall what made me think of this, but I said we should get together and write some songs. At first it was just to write songs for other bands and stuff, then I said screw that, lets get a tape of our stuff and see how many guys we can get together and call it Starz.

THRUST: Who of the original band is returning?

RICHIE: Brenden was interested, he's still playing. Dube and Peter weren't interested anymore and that was it. So we started recording with Michael and I collaborating. During that time I ran into Jack Douglas for the first time in eight years. Jack said he had been doing interviews in England and the writers were asking about Starz. He thought that was en-

tertaining. He also told me he was buying the Record Plant in New York. He didn't believe me at first when I told him we were regrouping. Then he said why not record at the Record Plant with him producing.

THRUST: Doug Madick is involved also?

RICHIE: Yes, He played in Hellecats. By the way, 321 Studios is the Record Plant's new name and we have five songs completed, which of course we did there.

THRUST: You're gonna do live shows, aren't you? Many of us missed you the first time around.

RICHIE: We'll be better this time around. Starz always was known for their live shows.

THRUST: The recent "lost tapes" release, *Live In Action*, sounds great for being recorded in '77 and '78.

RICHIE: I like it. It sounds good for being a live 2-track tape.

THRUST: When the catalog is released, will it be as was or are there going to be changes?

RICHIE: I'm gonna overdub some guitar solos, put in clapping and people yelling and screaming our name. (laughter) Actually I had some new artwork in mind for the cover of *Attention Shoppers*, sort of like a comic book, I thought it was cool, but Brian said, "Eh...It should stay exactly the same." I told him it can't stay the same. It's on CD now! No...it's gonna be the same, the original package.

THRUST: Many bands, Bon Jovi to name one, have said that Starz was a major musical influence on them. How do you feel when professional musicians come up and tell you that?

RICHIE: Well, that's an interesting question, someone else asked me that once, and I just said it makes me feel better then if they would have said, "Oh I remember you guys, you sucked!" (laughter) It was pretty cool that Jon went out of his way. He was really nice; he talked about the band on stage a bit. Actually, in the last three months I've had so many major rock groups come up and tell me Starz influenced them, more so then in the last ten years. I recently ran into Sebastian Bach and Jani Lane and they were singing Starz songs to me.

THRUST: Remember this one! (laughter)

RICHIE: I said, "Guys, why don't you cover one of our songs." Between two great bands, they've got to be able to do a Starz cover.

THRUST: Starz had material that would sound at home on the radio today. Do you think that the band was "before it's time?"

RICHIE: We were artists. We played what we believed in — what we liked. Our manager would come in and say, "Well Rod Stewart just recorded a disco song and it's a hit. Why don't you guys do one," and I would just scream and curse. I don't know if "before our time" is the right phrase, maybe we were stupid, maybe we should have just become a disco band and made some money.

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EVERY DOG HAS ITS DAY! BY DJ JUSTICE

From the alleys of rock and the gutters of the blues emerges the up and coming Salty Dog. Your average guitar-slinging, blues-belting bad boys? Think twice! With vocalist Jimmi Bleacher at the helm of these rowdy madmen, the stage is set for bassist Michael Hannon, guitarist Pete Reveen, and skins-man Khurt Maier to take on the world. You've heard their grindin', blues-filled single "Come Along" on the airwaves, and any day now you'll see their video for "Lonesome Fool" via Mtv. And last but not least, our rock starved readers, from the offices of THRUST to you, we present the following interview with the 'Dogs own ... Michael Hannon.



SALTY DOG

THRUST: Does Salty Dog have the typical story on the band's formation? You know, Joe meets John ...

MICHAEL: No ... actually, I'm from Columbus and our singer Jimmy is from Youngstown, Ohio.

THRUST: So you guys knew each other before you moved to L.A.

MICHAEL: No. A mutual friend of ours, Mark Chatfield from the Godz, got us together. What happened was, I moved out here and got together with our drummer Kurt and we just started jamming. We played instrumentally for like, a year then had this brainstorm that maybe we should get a singer. I guess when we ran out of beer we decided to think. Anyway, we were looking for a singer and every guy that came out would go, "How do you want me to sing? What kind of lyrics do you want? What kind of image do you want?" We thought, "Hell, if this guy can't figure himself out, how is he going to be able to figure us out?" So finally, my friend Mark calls me up and says, "I think I got a singer for you, but you can't talk to him right now 'cause he's too drunk." I'm thinking, "Oh great. All we need is another drunk in the band. But what the hell." So Jimmy came out from Ohio. We had a bad attitude by then and just looked at him and said, "Oh no, here's another singer." We didn't even talk to him, we just started playing. He just grabbed the microphone and started singing like Janice Joplin on steroids or something. We said, "You're our man!" He had a bad attitude and so did we, so it ended up perfect.

THRUST: How long ago was that?

MICHAEL: That's been probably three years now.

we like. It doesn't matter what the trend is at the time, let's just keep doing what we want to play." We thought that would work for us, so that's what we did. So, onward looking for a guitar player. We saw millions of guitar players that were coming in with whammy bars and playing with both hands on the fretboard. Very good players but they couldn't hold a note for more than a second. Finally, along comes this guy named Pete in a broken down old van. He brings out this old Les Paul and goes right into the blues. He starts doing all the nasty old Chuck Berry and Albert King

Every label was looking for the next Guns N' Roses, which we weren't. There's nothing wrong with Guns N' Roses, I think there fantastic. But that's not what we were. Everybody except for Tom Zutaut of Geffen, was looking for the next Guns N' Roses. He had already signed Guns N' Roses so he wasn't looking for the next one of them. He dug us. He said "I get it — bluesy rock-n-roll." When he said he liked it, all the people from the other labels liked it too. It's like when a dog takes a dump in your yard — the next thing you know you've got twenty of 'em out there (mutual laughter).

THRUST: But you ended up going with Geffen.

MICHAEL: We knew we were going to go with them. We went out with all the other labels too because they were buying us free meals. That's your best week, when all the record labels are trying to court you.

THRUST: With Tom Zutaut's background with G N' R, you must have felt good when he said, "Let's do it."

MICHAEL: Yeah, he signed a lot of good bands that nobody else would. He used to work at Elektra and he signed Motley Crue. He signed Edie Brickell and the New Bohemians which is pretty outside. He signed Tesla from Sacramento which nobody saw happening.

THRUST: With your debut having hit the streets in January, you're still somewhat underground.

MICHAEL: That's because we don't have a video out yet. Most people say, "I like the song but I haven't seen the video yet. So I don't know if I really want to buy the album." It's kind

of strange like that. But, we finally did do a video for the song "Lonesome Fool" that'll be out the first week in May.

THRUST: Did the band pick that song for the video?

MICHAEL: Yeah, we sure did.

THRUST: Obviously you felt that it was one of your stronger cuts.

MICHAEL: Yeah, actually we released a single without a video first which was "Come Along." It just didn't get a video. It's doing pretty good though. We're real big in Ft. Myers. Florida is a big market for us — Florida and Texas.



THRUST: So, where did you take it from there?

MICHAEL: We played about a year with that line-up all over Hollywood and the Los Angeles area. Then our guitar player decided he wanted to go in a different direction — more towards speed metal — and we didn't. We're more into bluesy stuff. When we formed this band we got together and said, "Let's just do whatever

stuff. So we had a band. We practiced for four weeks with Pete in the band and played our first show with that line-up and got signed.

THRUST: That was at the Whisky in L.A.?

MICHAEL: Yeah, the Whisky a Go-Go.

THRUST: You must have been slightly overwhelmed getting signed so quick.

MICHAEL: Actually, all the labels new about us because we had been playing around for a year and a half before that.

THRUST: Yeah, they're playing you on 98 ROCK in Tampa Bay.

MICHAEL: Right on! That's cool.

THRUST: So you've got the video coming out ...

MICHAEL: Yeah, that should help us.

THRUST: What's happening as far as tour plans go?

MICHAEL: We just got off the road with Robin Trower, and right now we're touring with Company of Wolves, playing the clubs. A lot of people thought that the Robin Trower tour was weird for us, but it worked because we're so bluesy. The Trower crowds really liked us. It was a much older crowd, a crowd that would never have seen us before. Mostly we've played with heavier bands. We played with Paul Stanley on his solo tour a little bit, Y & T, EZO, Michael Monroe, those kind of people. We're getting our wings together.

THRUST: So things are kicking in gear ...

MICHAEL: Yeah. The song "Come Along" is being played in eleven markets, but out of those eleven, we're top-five request in seven of 'em. We're top five in San Antonio with heavy rotation and tonight we're playing a big outdoor festival in there with The Fabulous Thunderbirds. We're doing real good in Texas, Florida, Ohio and California.

THRUST: You recorded the album in Wales, of all places.

MICHAEL: It's weird. I don't know if you noticed how live it sounds but, it was the closest thing to a live album that we could have possibly done. All of the drums that you hear are totally live. No overdubs at all and no editing. I'm sorry — the only overdubs are the tambourine and a gong. The rest of it is a totally live drum track. It might slow down a little or speed up but that is called "emotion." That's lacking in a lot of stuff anymore. We went for a sound like we were playing right in your living room.

THRUST: It sounds really straight up, without a lot of production.

MICHAEL: Yeah, our engineer, Geoff Workman gave it an incredible sound. He did "Shout at the Devil" and a lot of old Queen. He's insane too — a great guy to hang out with.

THRUST: You chose to go with Peter Collins as producer, who's worked with Rush and Queensryche. Wasn't that an unusual choice for the style of your band?

MICHAEL: A lot of people thought that was a strange choice for us because we're not at all like Queensryche or Rush. Those bands are what I call "microscope music," you know — it's perfect. That's what those bands needed. He came and said, "I dig what you're doing. I like the songs. The only thing is, there's a few arrangements that I'd like to change. Try 'em my way and if you don't like it in the end, we'll go back to your way. It's your record." He had a great attitude. If you can

do Rush, you're a hell of a producer.

THRUST: What kind of a fan is going to be into Salty Dog?

MICHAEL: We get a real weird mix. The older crowd likes us. We get the over 40's, we get the head banging dudes, we get a lot of girls. We get a really wide variety because of the way we did our album. We tried to do it with as many hills and valleys as possible. You've got the real heavy, stomping "Nothin' but a Dream", a ballad like "Sacrifice Me." And you've got popular stuff like "Ring My Bell" with a real bluesy influence. It's still all us but with different emotions covering all the bases, but with an identifiable sound.

THRUST: You guys are obviously heavily blues based.

MICHAEL: All of us are different. We all started out as kids listening to Sabbath, Nugent, AC DC, and stuff like that. And then Kurt our drummer started getting into the blues heavily. He'd bring all these weird tapes over by these people that I had never heard of like Willie Dixon and this Howling Wolf guy. After practicing, we'd sit down and mellow out, drink a few beers and let the sweat dry off of us. He'd put this stuff on the tape player and we'd go, "That's kind of cool." And we'd start grooving to it. Before we knew it, we all started picking up these cassettes. Then we got more and more into it. We always liked the blues influenced stuff like ZZ Top and Aerosmith, then we started to listen to who taught them that. That's one of the reasons why we did "Spoon-

ful" by Willie Dixon on the album. We just grooved on the song and decided to tear it up our own way.

THRUST: You spoke briefly about L.A. before — what's your impression of the scene out there?

MICHAEL: The music scene in L.A. is kind of jaded because there's so many musicians and writers and critics and A&R people. You don't really play for that many regular people that have day jobs that want to hear some rock-n-roll and get their ya-ya's out. It's really jaded man. You go to play for 'em — this is only in Hollywood — you go to play for 'em and it's like, "Well, how cool is this. Is it cool to clap?" That's the thing about the L.A. scene. But you gotta be there to get signed. Either there or New York, and New York's too cold for me.

THRUST: Not to be cliché but, the name Salty Dog ...

MICHAEL: The band makes the name. The name doesn't make the band. If you were called *The Screaming Death Murderers*, you'd pretty much have to be speed-metal all the time, wouldn't you? With a name like Salty Dog, we can do whatever we want. We can do a rock song, country, heavy metal — whatever we want. And it works. And what is a Salty Dog anyway? There's the drink, there's the pirate terminology, there's all the sailor stuff. So I guess you could say we're all a bunch of seamen.

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TOMMY TYE DYE

...Some Say they're Channeling for Effort!

Tommy Tye Dye is the collective force of Tommy, his brother Tim, and drummer Frank. Formed in the Bay area, the band has been receiving critical acclaim and good vibes from the community. Tim, from Chicago, was originally in a band called Can't Move. Without proper direction, he then joined Louie Goes To Africa, a band which at least in title, attempted to catch the excitement of Frankie Goes To Hollywood in the mid-80's. Alienated from the northern rock scene, Tim then moved back to Florida, "wasting a couple of years not playing rock and roll."

At the same time, brother Tommy was in Colorado playing for Thought Vacation. Also unhappy with the creative environment, Tommy came to Florida and proceeded to get his brother fired up to play music again. When Tommy hit Tampa, Tim saw the logical move: for both brothers to form their own band; to do what they do best. Lo and behold Tommy Tye Dye was formed.

Although their name might give the image of a flashback, Greatful Dead cover band, the band's style cannot be pigeon-holed. "We play funky stuff, but it's really just rock and roll. We're writing all of our own music. We don't like to limit ourselves by playing one particular style. We do everything from reggae to straight-ahead pop, without forgetting a solid blues foundation. We don't get real electronic. We're in the classic tradition of an electric-guitar oriented, three piece rock and roll band."

"People want to label the tie-die image as a 60's kind of thing," Tommy explained. "So we spelled it different, thinking that people would perceive it differently. The sixties image is there, but the group makes the name. If people don't want to see us because they think we're a sixties band, then that's their hang up. You've got to keep an open mind and come out and check us out. We're really doing 1990's music. There's pieces of 60's psychedelia, 70's and 80's punk, and new stuff."

The band's influences hold true to

their eclectic style. "Of course, we dig that 60's stuff like Hendrix and Cream, but we groove on the Talking Heads and the Red Hot Chili Peppers too," interjected Tim. "We're trying to blend things together, shake it up, and spew it out."

Tommy Tye Dye is lucky for the band has not had to go the "cover-tune" route that most bands in the Bay area find themselves travelling. "We started interjecting originals into the cover tunes," Tim said, "and people kept shouting for more originals. Over the last year, we've put together more tunes; we're up to 20 originals right now." Without fail, audiences have been responsive to TTD's original music, even demanding it as encore material.

Well aware of the Bay area music scene, Tim was optimistic about the role of original music in Florida. "People want to hear originals because they want to see this area put on the map. How many times will people request 'Freebird'?" That was great for its time but let's move on.

Tommy Tye Dye has advice for bands that are forced to play covers. "You're playing the wrong clubs; it's as simple as that. We don't have that problem but we're limited where we can play. The main thing is to play good material. If your original stuff isn't good, then maybe you should be playing covers. But, at the same time, your original material is never going to get better unless you get out and work it and see what response you get from people. That's how 'Freebird' got to be 'Freebird.'" Lynard Skynard was doing their own thing. That's how anybody gets to the top. You've got to be yourself and keep going and going until people acknowledge you for who you are. That's what local bands should start doing: getting an audience familiar with their own sound."

And what is the focus of the band? Mr. Tye Dye explained. "We're coming up with our own thing—our own vibe. We're trying to inject as much positive, creative energy as we can into the community. We have a lot of energy and want to express ourselves in as many possible outlets as we

can. Our music is our first goal but the visual aspects are intertwined. So the band came together, the concept came together and now the people are coming together."

Tommy Tye Dye plans to turn more people on to their sound with a full LP which is in finishing stages at Morrisound Recording. This 10 song project is engineered by Scott Burns and the band is looking forward to a high quality product. Included on the album will be the TTD favorite "Waiting For The Rain," a slow, reggae tune with infectious hooks and supplemental percussion. Overdubs are being limited so the band can reproduce their songs on stage. "We're not into going into the studio and creating something completely different from our live show. We're trying to be ourselves." Also included in the project is "Let it Go," a potential Top 40 hit which has been receiving great response from the 98 Rock local show. The third song to look for on the album is "Delicate Balance," a good ecology song which raps in the tradition of RHCP or Faith No More.

We're receiving some good response from our funky, rap beat." Tommy offered. We have a theme song, "The Tye Dye Theme Rap," which is a powerful song with an off-beat brand of humor. "It's easier to do rap," explained Tim, "because you don't have to know how to sing. That's why it's getting popular. If you know the words, anyone can rap. It's harder to put words into a melody, at least for us, than rapping. At the same time, rap is challenging because you have to come up with a lot more words. Your phrasings and phonetics have to work into the rhythm."

The immediate goal of TTD is to finish their album. "It's our craft. So many people start projects they don't finish, especially in this business. We really want to follow this thing through. We hope to have the album out in June, God willing, and then we want to go to New York in July for the New Music Seminar. We've heard horror stories about NMS from other people in the area, but what the hell, you only live once. Even if we go up and

get our butts kicked, at least we'll make some contacts and gain some experience. We're ready for New York. We've got baseball bats."

At the moment, Tommy Tye Dye is self-promoted and managed. The band realizes that professional management is the next step, but they are going to take things as far along as they can, hoping that an outside creative force can strengthen their solid foundation. "We need all the help we can get but we're on a limited budget. Every band goes through it but you can't let it stop you and you can't let it get you down. We have focus and that is the main ingredient. There's only so much that three people can do. I hope that when the time comes for growth, the right energy will be sent our way. We'd like to meet someone who has an understanding of what we're trying to do who can help us with long-term goals."

Tommy Tye Dye also plans on letting the rest of Florida know about their straight-forward, good-time rock and roll. "We aren't expecting a huge success immediately. We just want to get out and meet people and start building little pockets of interest all over the state. We know there's no profit involved, but we've got to get fans interested and work on word-of-mouth support."

What Thrust interview would be complete without a cosmic evaluation of the band's name. "Nobody ever forgot it," Tom stressed. "Everywhere we go, people say, 'I've heard of that.' It's a very real name. It allows us interpretation." Tim butted in. "We were going to call ourselves Satan's Intestines but the name was already taken."

When asked if they had any message to get across to Thrusters everywhere, the brothers Tye Dye both responded. "Little by little, we're definitely inspiring people to be creative" said Tim. "Our main goal is to inspire people and to have three asteroids named after us."

Tommy added the *coup de grace*, "Be yourself, be cool, be creative!"





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The Oppression Obsession of Morbid Angel

by John Urban



Picture this if you can. A death metal act by the name of MORBID ANGEL trying to break out of the deep south's bible-belt region. The name in itself is somewhat ironic. Are they morbid? — Yes. Are they angels? — Far from it, unless you consider the fallen genre. The contributing individuals have an inhibiting stage presence, an aggressive musical direction that makes most thrash bands seem commercial by comparison, and the lyrical content of their originals are based on the band's practice of the occult. Not the ingredients of a marketable record, you might think. Guess again. The following statistics speak for themselves.

In the August 1989 issue of *Kerrang*, the band's first album was picked number one on the Indie Metal Chart. In a separate review, that album received a perfect rating. In the *Metal Forces* 1989 Reader's Poll, MORBID ANGEL was picked as the eighth best new band. SKID ROW came in first, and ROXX GANG ranked tenth place. In *Metal Hammer*, MORBID ANGEL's album was included in a section covering the most important albums of the decade. And in Holland's *Aardschok America*, MORBID ANGEL was picked by four journalists as being the best record of the decade, and as the fourth best band by three other writers.

The earliest stage of the Angels began in the mid eighties by guitarists Trey Azagthoth and Richard Brunelle. From the start, their prime directive was to corner the market in everything from death metal to thrash. The arrangements of their material are extremely complex, and drastically heavier than the music that was popular at that time. "I go out of my way to make stuff abnormal," explains

Azagthoth. "I try to make each riff as godly as possible. I want it to be awkward, repulsive, and ghostly, if you will."

While the band had a consistent musical approach, they went through several line-up changes before they finally recorded what was meant to be their first album. Shortly after its completion, the band split up and Azagthoth and Brunelle joined forces with vocalist/bassist David Vincent and acclaimed drummer Pete Sandoval. They continued to use the name MORBID ANGEL, but chose not to release the first recording since the band had become substantially heavier. Those tapes *did* surface on the underground market, and became widely distributed by European tape traders. By then the death metal movement was finally catching up with what MORBID ANGEL had been perfecting for years, so they had a definite headstart. And the clarity of their technical performances separated them from many bands in their league.

"We really work hard at playing as articulate as we can because we realize that playing this kind of music lends itself to being kind of noisy anyway, so it's a little more effort on our part," says Vincent. "When I was growing up, it almost seemed like I'd hear heavier stuff and I listened to it so much that I got burned out on it. I always looked for the next heavier thing. Our kind of stuff is a natural progression for people who used to listen to SABBATH, PRIEST, or SLAYER and are looking for something heavier. We've taken it one step further than those bands have. Professionally, we've really gone out on a limb. But that's what it's all about. No pain, no gain. We've starved to get where we're at, and now it looks like

it's paying off."

Several record labels showed interest in MORBID ANGEL, and the band finally signed with Britain's Earache label. Earache offered the band the complete creative control they demanded. Their debut record *ALTARS OF MADNESS* was released overseas, and the band has toured Europe successfully. The next step is to conquer the states. A U.S. tour is scheduled, and licensing deals are being negotiated for releasing the album in America.

The next obstacle they will have to overcome is the lyric censorship movements that always attack bands with dark subject matter. "I won't feel persecuted,"

says Vincent. We did at one time — no more! I feel way above any kind of limited thought, especially in that area. We say what we have to say and we stand behind everything we say. I don't think that the lyrics have as much to do with it; it's just the overall sound and the fact that it's an abrasive and oppressive form of music. Somebody that's a BON JOVI fan is not going to like us. It's as simple as that. I think "to do what thou wilt" should be the law. If someone chooses to do something, than that's their business. Everyone can do whatever they want. What we do we take seriously and what other people do, I can't really be bothered with it."



David Vincent, Trey Azagthoth,
Pete Sandoval, Richard Brunelle

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THE GREAT AMERICAN STIFF

I would like to start my column off by reiterating my disgust for the so-called *Pretty Boy/Girl* Mtv inspired bands who think that they contribute a damn thing to rock-n-roll. Try to sit through one hour of Mtv. Really, give it a try. I did and here's how my hour through the bowels of corporate rock hell went. Now right off, I can hear people saying "Stiff, you crazy American. Why subject yourself to a living hell?" My response, "To prove a point." So buckle your seatbelts, buckos, as we enter the sick and deranged world of Mtv. The first thing I see on Mtv is a commercial for tennis shoes. It figures. Just my luck, I'm tuned into a rap show. This is just what the world needs. Geez, I'm getting sick all ready of gold chains and medallions. This music has not one redeeming quality. This is awful. I'm heading for the smallest room in my house now. I've been rather constipated lately. But after ten minutes of this crap, I'm ready to do the same. That little chore took ten minutes but I'm counting that in my hour cause Mtv inspired my dump. Now I'm seeing an interview with Boo Yoo Tribe. Man these dudes are big and ugly. Better not say anything bad about them. O.K. *Yo Mtv Raps* is over. Thank God. That's one half over. It's got to get better. But no, now it's time for *Club Mtv*. *Club Mtv*, for those of you who don't know, is a bunch of trendy jerks dancing to today's hits and it's hosted by the trendiest bitch of them all, downtown Julie Brown. Watching these morons dance is repulsive. I'm heading back to the smallest room in the house. I'm back. Now I'm seeing a video by Calloway entitled "I Wanna Be Rich." It's god-awful and intercedes with the dancing morons. I find it hard to believe people actually like this trash. Now it's a Madonna video. This is the epitome of crash commercialism. This tramp has no talent whatsoever. Madonna is just a product of money and greed. She's just a commodity. There's nothing daring or original about her.

All right, my hour is over. At the beginning of my column I said I had a point to prove; I think I proved it. If you're constipated, don't have to go out and spend money on a laxative, just turn on Mtv for one hour. It works miracles for me.

There have been a slew of cool bands tromping through the Bay area recently. First up were National Peoples Gang. These guys brought their act to Cesars recently and put on a very fine show. If they could be described in one word, it would be versatile. One song could sound like the Chili Peppers and the next like Janes Addiction and yet they always managed to sound original. The crowd was sparse, but the band didn't seem to mind. The show was priced at \$4, which was cool. I don't understand why more people didn't show up. Why pay \$20 to see the Cult when your \$20 could get you into 5 cool shows? Next up was the show I'd been waiting for with much anticipation: Dread Zeppelin and The Forgotten Apostles. This spectacle took place at the New Empty Keg located on the USF

campus. I don't know who the idiots were who designed this place, but all I can say is, "Helluva bad job." When one builds a place that is rectangular for the purpose of live entertainment, common sense would dictate that the stage would be at one end or the other, not in the bloody middle. Well, anyway, I arrived in time to catch the beginning of the the Forgotten Apostles set. And what a sight it was. The band members were all dressed in drag with the exception of the singer who was dressed as a phallic symbol. These guys cranked out some good, solid rock and roll and are fast becoming a favorite on the alternative scene. I thought that after their set, Dread Zeppelin would have to be *pretty* outrageous to top these dudes. Trust me on this — Dread Zeppelin was hilarious. The singer is a 300 lb. Elvis look-alike. When he walked on stage, I was laughing so hard I had to turn around. I couldn't look at him for fear I would wet my pants. The band played Zeppelin covers done in a reggae fashion and sounded better than the originals. After every song, Elvis' road manager, the infamous Colonel Tom Parker, would go to Elvis, take his Elvis shades off, wipe his Elvis forehead (cause Elvis was sweating like a Graceland pig) and put an aloha lei around Elvis' neck. At the end of the night, Elvis must have had 20 lei around his neck. The rest of the band were pretty damn colorful too. Bassist Jah Paul Jones wore some intense looking rastar clothes and sported cool looking dreadlocks. This was *the* show of the month. I wish it would have been at a bigger, better-designed venue though. If these guys ever come back to the area, definitely do yourself a favor and check them out.

The Volcano Suns are a 3 piece band that hails from Boston who recently brought their act to the Masquerade. The Sun's drummer used to be in the legendary Mission of Burma. It's hard to believe that three people can make so much noise. The guitar player looked like he would be more at home in Harvard or Yale than playing in a noise band. The whole show was on the edge and could have fallen apart at any minute. Fortunately, it didn't and the thirty or so people there got to see one hell of a band make some beautiful noise.

The next night, it was back to Ybor City to check out Firehose. Two-thirds of Firehose used to be in the ground breaking California punk band, The Minutemen. Anyway, it was like night and day at the Masquerade. The place was packed. Firehose has a great reputation for playing their collective butts off, and tonight was no exception. The guys play with unbridled enthusiasm and Ed the Voice and guitar has improved light-years since the last time I saw them at the Act 4 a few years back. Mike Watt put on what could only be described as a clinic in bass playing. I mean, the only other bass player in his league is Flea from RHCP. The show lasted almost two hours and it was a

real pleasure to see the barriers of performer and audience non-existent. A lot of bands could learn from the Firehose attitude. The band isn't on tour to support any new product. They're doing it cause they need a new van so they can tour more. If you're weren't at this show, you definitely missed out.

South Florida's rock-n-roll hero, Charlie Pickett blew through Tampa recently to bring his band of needle rock to Cesars. Charlie Pickett, in my opinion and I'm not alone here, put out the greatest piece of vinyl ever to come out of Florida. It's entitled *Live at the Button* and it's on Open Records. It was recorded in 1982 so I don't know if it's still in print. Check with your local independent — and I stress, *independent* record store. At any rate, Charlie recruited his old side-kicks Johnny Sultan and Marco to hit the road for this short tour. They played a cool, drugged out set that included classics such as "Slow Death," a junkie anthem if there ever was one, along with some newer material. I wish that they would have played forever. I can never grow tired of Pickett's brand of sleazy needle rock and look forward to the next time Charlie decides to head up north.

Look Ganga men, The Grassy Knoll Gunmen recently opened up for The Headlights at Boomerang's. The Gunmen are a cool, up-n-coming band who are gaining a strong reputation and following. They are currently in the studio working on a demo tape and if the show was any indication of the tape, they should gain a stronger following. They played a loose set and closed with the soon to be classic, "Let's Go Smoke Some Pot." It was an enjoyable evening and it was nice to get home early since the opening band was who we came to see.

Well, on to the tapes I received this last month. First up, Rotton Gimmick from Atlanta sent me down a tape. I was expecting 77 style punk, so this came as a pleasant surprise. This five-piece band has really evolved into playing a broader scope of music without any hint of selling out. The songs that really stick out on this 5 song E.P. are "Other Side" and "Let it Fall Down." Ted Murry, former guitarist from The Coolies, has recently joined the band so that should have an even more positive effect on Rotton Gimmick. I hope to see them play Tampa in the not so distant future. No Fraud has a new 4 song tape out, on their own Trax Records label. It's entitled *Cheer Than Thou*. The tape starts off with Dan saying, "Hcy, just because we're from America

does not mean we agree with the policies or actions of this government." Hell, after hearing that, I knew I'd dig this tape. The songs are really aggressive and deal with social and emotional issues. The music is not generic hard-core. The guitar work here is way intense, fast and distorted at times, slow and cheezy at others. Highly recommended, you can get the tape from 475 Fox Glove Road, Venice, FL 34293. The other tape I received is from the Forgotten Apostles. It's a four song demo which includes a killer rave-up of "Paint it Black" along with my personal fave, "Razor's Edge." The music is up-tempo, in your face rock-n-roll. The Apostles play out locally all the time so go check them out. They are definitely a visual act. Look for an interview with these dudes in the next issue.

Well that should do it for this month buckos. I realize I didn't write about any nationally released bands new material, but I like it that way. I would rather give coverage to the small independent bands. Somebody has to do it, so it may as well be me. Besides, I like it in Indie land.



Dread or Dead, I'm still the king!

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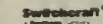


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MR. BIG

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GUITAR

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BASS

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DRUMS



THRUST: Mr. Big has played the Tampa Bay area twice. Did you have the opportunity to come here with either Talas or David Lee Roth?

BILLY SHEEHAN: In 1980, when Talas opened for Van Halen, which is how I made the David Lee Roth connection, we played Tampa/St. Pete. We also did a lot of dates with David in Florida. Florida is a pretty hip place, eh? We did well with Mr. Big in Florida and we're excited about being out on the Rush tour.

THRUST: Are you playing with Rush for the whole tour?

BILLY: Yes! We may have to break in the summer because of some separate European dates.

THRUST: Do you foresee a positive environment with the Rush tour?

BILLY: Absolutely. It couldn't be more positive. A perfect band for us to play in front of, I feel. It's a great match-up. A lot of people into Mr. Big enjoy Rush and I

hope the reverse is true. Our guitarist Paul knows every Rush song in existence, all in the right keys. We're going to play "stump the band" with Alex Lifeson and see if we can beat him at his own stuff!

THRUST: How does Mr. Big feel about teaming up with one of music's most talented teams?

BILLY: It's funny. Rush has been around since '73. They're legends. Geddy Lee is one of the finest bass players to walk upright. He's a huge influence on bass playing—period. It's difficult not to be influenced by Geddy. There's not much more that I can say. Rush is a positive band and we're looking forward to a fun, clean tour!

THRUST: Clean?

BILLY: Yeah, I'm pretty sure Rush doesn't do drugs. We don't. People don't want to pay twenty dollars to see us vomit on stage.

THRUST: You've expressed a concern

for sampling in today's live performances. Will there be any MIDI sampling in your show?

BILLY: There will be absolutely ZERO sampling in our show. I'll challenge anybody and allow them to walk through all our gear. If you can find a sampler anywhere, I'll personally smash it to pieces. We don't sample. We won't sample. We don't like bands who do. We're completely opposed to it. There are a lot of bands out there doing that. That's why we put Mr. Big together with the people that we did. We wanted to be able to reproduce that studio sound live. There are bands out there who didn't even play their own studio tracks. It's a damn shame that such a hoax is perpetrated upon the public. Back to the question, there is not nor ever will be any sampling in a Mr. Big performance.

THRUST: Every member of Mr. Big is successful as an individual musician. Is it hard dealing with the egos? Can you

have everyone in the same room at once?

BILLY: It's very easy to get along in our band. Oftentimes, people perceive an accomplished player as having an ego. Nobody in the band is demanding about having things a particular way. We've all been involved in projects and we have a collective vision for Mr. Big—we want the band to do good. We're all a part of Mr. Big. I make plenty of room for Eric and he makes plenty of room for Paul, etc. I like playing with these guys. I tone down on my playing just to hear Paul wail sometimes. He's incredible. When we work together, magic comes off the stage. We're not in this for ourselves. We could all be doing successful solo projects right now if we wanted to, but we wanted a band instead. There's really not any ego thing going on. Like I said, there's been misperception. I've been extremely fortunate to win some polls for bass guitar and get on the cover of some magazines,

that's great. That just gives me more things to be thankful for. Thank you for putting your ballot in for me. I'll pay you back with the best playing that I know how, but I'm certainly not going to wear that on my sleeve and insist that things be my way. It's not like that. Most bands have one person who is **THE GUY** and everyone else is in the background. We're four completely different people, but there's these common threads which we all share: the music we like, the music we don't like, and the way we want Mr. Big to be. We all respect each other's differences. I'm glad everyone doesn't think the same in the band. I'm glad they're not all like me. That's honestly the way I feel.

THRUST: Are there any new projects in the works?

BILLY: There's actually a lot of life left in this album. We've just scratched the surface of it. We'll finish this tour and then start our next record late summer or fall. We could very easily hit gold this time around.

THRUST: Let's sidetrack for a moment. Both you and Paul Gilbert are known for your involvement in Musician's Institute (MI). There have been arguments that clones are coming out of the school and no feel is being taught, just scales and arpeggios. How do you address that argument?

BILLY: That's a good question. First of

all, no one has proof that clones are coming out of MI. It's just a worst case scenario which people are afraid might happen. I never attended MI. I'm just a guest instructor there. I sit down with the students and from the graduates I've seen, that argument doesn't hold up. At any given time, there are guitarists who may play a particular style. First, everyone was doing hammer-ons. Now, sweeping arpeggios are the in-thing. Of course, you'll get things in common, but they're very diverse and different—from the studio guys to the jazz guys to straight ahead rock and roll. Every kind of guitarist

all these young whipper snappers with their arpeggios and hammer-ons that there's an amazing thing called a song and if you can play a song, you're way ahead of the game. That's what Paul is trying to teach these kids these days. There's a lot of emphasis at the school on individuality, song writing and creativity. I don't think the argument is valid and I honestly feel that I can talk for the people there.

THRUST: What songs on the album come across, in your mind, as the attitude of the band?

"There's an amazing thing called a song and if you can play a song, you're way ahead of the game."

Billy Sheehan

imaginable guest lectures and graduates from MI. Paul Gilbert went to MI and he did so well that they asked him to become an instructor there. Now, he's a guest lecturer like me. What he does is really interesting. Instead of going back and doing a clinic or a seminar, he got some of his friends together and formed a comedy music group called The Electric Fence. They go back and play oldies at MI like Deep Purple, Spirit, The Beatles, even some old fifties stuff. They do it to show

BILLY: "Big Love" and "Had Enough" are two of my favorite tracks. "Rock and Roll Over" as well. It's difficult. You have ten songs which you created and you have to choose which one is your favorite. It's like kids. If, however, I had to have one song to illustrate where the band is coming from it would be "Big Love" or "Rock and Roll Over." Eric wrote "Big Love" by himself but it speaks for the whole band. It's funny. We did "Big Love" in one take and then went on to the rest of the record.

Guitar Player wanted an outtake of that song for their sound sheet but there was no outtake. We had to write a new song for Guitar Player.

THRUST: Live, what will the band be doing?

BILLY: We'll be doing the songs on the album except for the two ballads and we might do an old Talas song, "Shy Boy."

THRUST: How about "Rock & Roll?"

BILLY: By Zeppelin?! Do me a favor. If I do, SHOOT ME! It's funny you should mention that. It's one of the band's pet peeves.

THRUST: You've been involved in some major projects. Is there a special chemistry in Mr. Big that was lacking in your previous bands?

BILLY: Yeah, everyone in Mr. Big is equal in terms of ability, rank, and financial status. No one is the rich guy or the boss. None of us outstrip each other talent-wise. It's even across the board. It's easier to see the differences between one person's point of view and another. We're coming from similar points in life so it's easier to relate to each other. You'd think that our band wouldn't fit together if you did profiles of the members or whatever, but it does and that's all we care about. It fits together like a glove. It's just what we wanted, a rock and roll band with a bluesy singer. It's not be the most original concept in the world but it's what we wanted.



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Serving at the Psycho Cafe

Bringin' on the Attack of Life! An interview with Bang Tango by T. Adam Boffi

Most musicians "play" music — Bang Tango devour it! They are a tribe of rock n' roll animals that tear into and shred a song like desert dogs trackin' down their prey. Their debut MCA recording *Psycho Cafe* snaps at your heels, and gnaws at your mind, leavin' scars, and brandin' the name Bang Tango on your psyche. But don't get me wrong, it is always about as primal as rock and roll gets. Funky-Metal Madness, with the sass and strut of Aerosmith, the scream and scowl of AC/DC, and the sensual danger of starin' into the open jaw of a rattler. The album races from the acid singed burn of "Attack of Life," and "Someone Like You," to the funk of "Love Injection," to the metal mayhem of "Shotgun Man," and "Wrap My Wings," to the pure hard rock of "Breakin' Up A Heart of Stone." Throw in the melodic "Just For You," and you have a record of diversity and depth. As Joe put it, "Variety man, it's the spice of life."

Just imagine Jim Morrison and Janis Joplin sirein' a kid, then leavin' him to be brought up by a pack of wolves. This is Joe Lesté. With teeth sharpened, he and his brood attack each song with the fury of true hunger. Live, there is an intensity and sheer power rarely achieved by even the most energetic speed metal acts. This is no simple, safe entertainment. It's a confrontation; man-i-mal and steel; a dance of scorchin' electricity, and the rage of the spirit, all wrapped into the outlaw beauty of the Gypsy. Kyle Stevens, and Mark Knight are perfect compliments to each other's style and temperament, trading ferocious leads and rhythm grooves with as much grace as rage. Tigg Ketter's skin poundin' is jagged edged, but always solid and strong; as Kyle Kyle with flaming red hair, and drop dead r-n-r good looks, supplies the poundin' heartbeat, passionate and steady that pumps the red hot blood of BT. Each player has his own individual personality and voice, but they all join forces to fulfill the same Ritual-Release.

The first time I saw Joe Lesté, I knew he would become a star in the truest sense — shinin' brightly against the bleak backdrop of mediocre frontmen that populate contemporary Rock n' Roll. I wanted them for the premiere interview of my radio show ... so I pursued them, the way they pursue their music — with a vengeance. Their manager said they had only a few minutes to do the interview, having just finished a photo shoot, with more interviews set for that night, so the tape was on for only about 15 minutes. Ironically, they stayed long enough to kill a case of beer. Cool guys, who know how to have a good time, yet not compromise when it comes time to hit the stage. Tigg has a dry, laconic sense of humor — laid back but always ready to inject the needed accent, (the classic drummer, always thinkin' in terms of beats and rhythms.) Joe, was ever the gentleman, not only with me, but for the several females in attendance. Loose, but serious. A cat who knows who he is, and where he's goin'. Travelin' the inner roads, as well as the path paved by his predecessors. The charm of the snake ...

T. ADAM BOFFI: How are you guys doin'?

TIGG KETTER: It's great to be here. I'm reading the new issue!

BOFFI: Where did you get the name, Bang Tango?

JOE LENTÉ: We beat up this old lady for it, (laughs.) It's kind of a leather/lace thing. Bang: boom in your face; Tango: A sway, a groove thing. The guys are banging and the girls are tangoing!

TIGG: Exactly!

BOFFI: What goes on in your mind before a show? Do you think about playing live, like a pack of wild animals, or does it come naturally from your subconscious madness?

JOE: I think it's a natural thing. Nobody talks or thinks about what's gonna happen on stage. Anything can happen once you tune into the music.

BOFFI: Do you have a favorite song on the album?

JOE: Personally, I like "Shotgun Man."

BOFFI: Tell me about it? Why did you write it?

JOE: Shotgun man is a ...

TIGG: He's a lunatic.

JOE: Yeah. He's a guy who believes just because he has a gun, that makes him instantly God, and he thinks he can do anything he wants. It's a point/counterpoint thing. I'm singing in the song, "I'm a shotgun man, don't try to help me, don't try to tell me, just take a look inside of my head, I'm a shotgun man." Then, that's where I say, It's a LIE-IE-IE-IE-IE, GOOD GOD!!!!!!

BOFFI: What are your influences as a singer?

JOE: Well, the first thing I did was sing in a church choir. I did that thru 6th & 7th grade, and that was the end of that. I think they've overpublicized that, because that's not where my soul singing voice comes from.

BOFFI: When did you first get turned on to Rock n' Roll?

JOE: Elvis Presley.

BOFFI: Really?

JOE: Yeah, some people don't like to hear that, but when I was younger, the only time I could stay up late and watch T.V., like any other American kid, (my parents would send me to bed at 8:30) was during Elvis movies! I was so into Elvis that I wanted to be him, a singer, when I grew up, and I stuck with it. I didn't want to do anything else!

BOFFI: Who was the first live act you ever saw?

JOE: Good question! Tigg ...

TIGG: I saw the Boston Pops.

BOFFI: Rock n' Roll!

TIGG: Foghat.

JOE: You saw Foghat live? Good Band. I think the first for me was UFO, that was a big thing for me!

BOFFI: Do you guys see yourselves as an L.A. band?

JOE: Absolutely not! Tigg and I are from San Diego, our bass player's from New Jersey. We played in L.A. a lot, when we got our record deal, but, in no way do we go with the L.A. way of life. None of us own Harleys, or do drugs, we just love the

music. We don't try to put out music as an image. Music is a way of life!

BOFFI: What is Bang Tango's philosophy?

JOE: I hate to repeat what someone's already said, but it's true. It would definitely be, "let the music do the talking!" On a deeper level we want more than anything else for people not to sit there and go, "well are they as good as such and such? Will they be able to do this or that?" We want people to listen to what we're doing, instead of criticizing us. This is our music; Like it or *&\$# You! Since we've been on tour you can see those kids that are getting into it. When I see them fighting each other to get up front so they can slap our hands, I say "Hell Yes!"

BOFFI: Give me one tag line about you. When I wrote about you guys I said you cats devoured the music.

JOE: Well I've seen recent interviews. They all say the same thing, "Bang Tango is the spice of life," like variety! Because, I may be compared to Jim Morrison, Billy Idol, Steven Tyler or Janis Joplin, but I believe in giving people variety! How many times have you bought an album and after the third song, you say to yourself, "I just bought an album of the same song!" I mean, if someone said to you, you can have these two gorgeous chicks at the same time, or you can just have this one in the missionary position. What would choose? That's the way it is, and Bang Tango put that on *Psycho Café*.

BOFFI: Any last words?

JOE: Don't cry ... Just do it!!!



WHEN IRISH HEADS ARE SHINING

A LOOK AT SINEAD O 'CONNER

Sinead O Conner is twenty-three years old and was born in Dublin, Eire. She moved to London in 1985 after signing to Ensign Records where she both wrote and produced her very successful first album, *The Lion and the Cobra* which was released to great critical acclaim in 1987. Sinead followed this album with extensive tours of the U.K., U.S.A., and Europe in 1988.

Sinead spent much of 1989 recording her second album in London. Entitled *I Do Not Want What I Haven't Got*, the album is self-produced.

The first single taken from the new album, "Nothing Compares 2 U" is a cover of a song written by Prince. It was produced by Sinead who first heard the song about three years ago on an album by the Minneapolis group, *The Family*.

Also in 1989 Sinead made her acting debut in a film called "Hush-A-Bye-Baby" which premiered at The Dublin Film festival on Feb. 21, 1990. She plays a 15 year old schoolgirl whose close friend gets pregnant. The film explores the consequences for the pregnant girl and her family and friends who live in a community which is largely Catholic.

The film, directed by Margo Harkin, was made by the Derry Film and Video



Collective and was shot almost totally in the city of Derry in the northwest of Ireland. The film will be shown on British and Irish television after it has been shown at various film festivals. It was funded by Channel 4 and Irish TV, RTE. Sinead wrote, produced and performed all the music for the film.

A long-form live video "The Value of Ignorance" was released in 1989. It was directed by John Maybury, and filmed at Sinead's June 1988 concert at the Dominion Theatre in London.

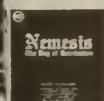
Her first album, *The Lion and the Cobra*, has now been certified platinum in Canada and Holland and gold in the UK, Ireland and the US. The impact of the artist was so great in North America that her debut was nominated for a Grammy Award in 1989 in the "Best Rock Vocal Performance, Female" category. Sinead performed the song "Mandinka" to great acclaim at the Awards Ceremony Show in Los Angeles.

Sinead is currently on a world-wide tour in support of her new album. No Florida dates have been confirmed but the artist will definitely be performing in the states, giving American audiences the chance to hear the soulful and sweet melodies of Sinead O Conner.

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The Black Cat



Here we are again fellow cat fans: another month with more stories. So while this cat is dancing around the Maypole keep those letters coming:

Black Cat, c/o Thrust Magazine, 8401 Ninth Street North #B-220, St. Petersburg, FL 33702

STILL MORE PORRIDGE

Glamsters **Goldy Roexs** have now completed their line-up with the addition of **Miki Smiley** of Indianapolis, who relocated to join the band. The **Goldy's** were also recently contacted by a national label, who read about them in *The Black Cat* and also got a kick out their "guitarist wanted" ad. The power of advertising in Thrust, it's sort of like a Lottery ... you never know. Anyway, the glam cats are getting their respective act together and will soon be playing at a venue near you! Don't miss them!

MUSIC FOR YO BUTT

Prowling around in alleyways as cats of ten due, I wandered upon a rather unique group of individuals: **Chris Irvin** guitarist, **Nate Boston** on drums, bass tom **Smilin Phil Martin** and vocalist **Rob Rourk** are **Legendary Green**. No, they're not Leprechauns, but a very up-front, alternative groovin' rock band. Does that cover everyone? Kinda like *Peter Murphy* meets the *Fixx* with a *Queensryche* kick. Hows that? The Legend has been together now for about eight months and are fine tuning some originals and redoing a couple of tracks in the studio for their yet untitled EP due out soon. The tape will include songs "Ginger" (no one knows for sure), "Green Thing," (don't even think about humming it), "Who's Laughing Now" about the infamous *They*. This Cat was informed it related to the "thing under the bed" syndrome — that somehow some way they will get you. Also, don't forget this Kitty's favorite, "Bone White," which you have to hear for yourself. Well this cat had the opportunity to get a closer look when they performed at **Boomerangs** after all the Easter festivities. The LG bunch really put out a non-stop straight shot show, proving that these guys have something to offer everyone and their mom.

Also performing this night were new comers, **Life and Times**, hailing from that faraway place, Lakeland, where I never thought there was much "Life," much less any type of "Time," good or bad. **Life and Times** played a set of mellow, laid back alternative music — stuff you can chew gum to. I suppose nothing exciting ever happens in Lakeland. But it's hard to tell sometimes since the first ones to play are plagued with all the sound quirks and chirps. This cat'll give another listen.

Sharing the bill was the Grassy Knoll **Gunmen**, a **Leon Redbone** blues, real life influenced band. This cat tried two times before to see these guys but as usual, I managed to miss them. Hey, but not this time. I caught the full set and it was well worth waiting for! To write a song entitled "You Should Die," takes a lot of aggressive

passion but the message is true.

The cat can't wait to see them again! All around it was a great Sunday night at **Boomerangs**. Let's all do it again real soon.

THE WORLD'S ALL FUNKED UP

That's the definitive word that describes **Mod-L Citizen's** unique sound — funk, but then you add a hair, and I mean a whisker of, blues and you have *A Mouth Full of Rhythm*. Think of it as you will, but that's the title of **Mod-L Citizen's** unique EP. Look for it soon; this is a limited edition series. The tape contains favorite tunes from the Citizen years all for just...Hey! Wait, doesn't that sound like a **Freedom Rock** commercial? Believe this cat, it's nowhere near; they're the stylingist dudes around. Hip to what's hot and what's not? If not, pick up on this definite intellectual band. The title explains a lot about were the guys' musical tastes emanate from. The guys are **Bill Fox**, bass tom and crooner; **Frank Martinez**, drummer; **Dan Lajoy** on guitar and partner **Mark Seven** on guitar. The Mod bunch recently played with **River Phoenix** and **Catherine Wheel** at the **Cuban Club**. Even when the guys' van died they knew it was a success, "We offended everyone." So how does one go about being a good Citizen? And why is it that Mtv dancers (male) dance with their mouths hanging open? I found these questions plaguing my mind. Why now, maybe these guys had the answers and they did. This being my life quest, I can't tell you, but if you listen to the **Ohio Players** you might find a hint. The EP, produced by **Doug Johnson**, has some really unusual flavored tunes like "Love Drug," "Give It To Me," part II of "Everybody Wants Some" by **Van Halen**; "Power Trip," and "Another Funky Day (The Party Mix)," where 30 of their friends showed up to do things you wouldn't do at home and make a rap song. The EP isn't quite a full meal, for that would make it an LP. Nor is it a taste, it's just a mouth full to tide you over," described Bill.

Look for **Mod-L Citizen** on the **Soul Injection Tour** and on May 30th at **Club Detroit** for the release party. It's guaranteed to raise your intellect.

FELINE FATALE

Fellow felines, although not quite of the same genre, are slick cats in their right. Well maybe. **Stiff Kitty** is the clan in question I came across this bunch in back of a dry cleaners shop practicing their trade, making music (strange huh). The stiffers are: **Cindy Sexton** on bass; **Beau Smack**, skin tom; **Bobby C**, head meowler and **Terry Colvin** hot licking guitar. This Kitty picked up on one song "Pretty is as Pretty Does." It was catchy yet it had a solid riff and Cindy was working on new song "Smack Killed an Angel," which I can't wait to hear. The **Stiff Kittys** have just recently started playing the club scene and have generated interest as to what they're all about. So the next time you're out, check out **Stiff Kitty**.

BLONDES WILL BE BLONDES

This Cat recently received a call from a fellow confidante. "Hey, there's this band

you've got to check out. They're energetic, fun, and they're **Bratz**." Say no more, I'm on my way off to the local watering hole that the **Bratz** are inhabiting. Strains of "Higher Ground," the **Peppers** version, perked my ears as I perched on an empty barstool. On stage, the four natural blondes were boogying and grinding out commendable cover versions by **Aerosmith**, **Enuff Z Nuff**, and **White Lion**. The band then played an original number (yes, Virginia they do those too), "Up in The Gut," a self-explanatory rocker. A bluesy ballad "Mean Little Queen" followed suit. Front kat **Kel Bratz** has a chameleon quality to his voice and kept up a playful banter with the audience between songs. A highlight of the evening was a rendition of **Lord Tracy's**, "Three Headed Woman," vocals courtesy of guitarist **Paris Gentry**. Bassist **Sean Christian** played energetically to the crowd on every number, and newest member, drummer **Tomi Gunn**, displays a versatile style of playing. A rendezvous for a later date was arranged. A couple of days later this Cat met up with **Kel** and **Tomi** for conversation and crumpets and to discuss **Bratz** and the **Bratz** itinerary. This Kitty inquired, "I see that your former drummer is now your sound man. Are you playing musical drum stools?" "Actually it was **Danny [Owens]** idea to take over the soundboard," **Kel** stated. "He went to school for it, and we were never satisfied with what other sound techs did. We had met **Tomi** earlier this year, which is a story in itself and called him up." That story, dubbed *Night From Hell*, goes something like this, **Cat Fans**. The **Bratz** were playing at **Body Talk** a couple of months ago, when **Danny** got too sick to play that night. The band went on with a drummer that someone knew. It was either that or be fired and ridiculed. **Mr. Gunn** was in the audience that night, liked their style, but thought that the drummer bit the big one. So **Tomi** sat in the whole next set and things clicked. Naturally when **Danny** announced his resignation, **Tomi** was the unanimous choice for heir to the throne. Now they feel the band is complete, with each member being an "individual component, not just one or two guys standing out." **Kel** went on to tell, "Paris and I grew up together in Atlanta and we've been playing together for six years, **Tomi** is from Philly, and **Sean** is a Tampa Bay native, so we each bring a diversity to the sound." The **Bratz** catz plan on expanding their club playing circuit and dates are already scheduled for all over Florida and through the guys respective home bases, in Atlanta and Philly too. "No club's too big, no fees too small!" is their motto. The blonde ones also stress that they are looking forward to "paying their ducs" playing the club circuit. How else can a band improve musically and visually? When this cat mentioned that many local bands are condemning "cover" bands, the **Bratts** once retorted "Bratz plays covers because we are a people band, and people in clubs want to hear what's on the radio. We play the stuff you hear on 98 Rock, and the

way we see it, one day some bar band will be covering our songs. Besides we love the crowd, we're an escape. come see us and be a %**(@*# Brat!" That's not to say that they're not going to record the ever necessary demo. They already have new songs written for the project. So what's all this uproar about this spoiled brat attitude? **Tomi** cat offered "Bratz are as nasty as we can get without offending anyone ... sort of like when your little and your mom says, 'Don't do this, don't do that', Yeah...right! That's the first thing you're gonna do." So there you have it, kits and kats, words to live by. So in the infamous words of the **Bratz**, get out and be a brat!!!

BABY, YOU CAN BE A STAR

The **Volley Club** hosted a star search of sorts, when **Crown Casting** made an appearance to hire a couple of bands and some rock'n'roll kits and kats to be extras in a movie. The **Black Cat** spoke with the very gracious **Don Tyler**, who was coordinating events and observing our local talent, to get the true story. "The movie is an as yet unnamed detective pilot for T.V.," **Mr. Tyler** said. "... and we hope to begin filming in the fall." Why Tampa Bay and why the **Volley Club** asked? **Mr. Tyler** continued. "Tampa has a great music scene, I've seen a lot of talent on this stage tonight, and we chose the **Volley Club** because **Doug**, **Steve**, and everybody has been great and very accommodating." Accommodating is very apropos, because there was a great turn out. About twenty of Tampa's best bands auditioned, which made for improvised sound checks and cramped dressing quarters, but overall, things ran smoothly. If you were one of the chosen by the casting agents, get your application filled out and returned to the agency A.S.A.P., cause you never know. Hey, you could be the next **Johnny Dipp** or **Molly Ringworm**. Incidentally, **Don Tyler** is also the owner of the **Rock Circus**, which is a traveling rockshow-in-a-tent, featuring two to three bands in a circus-type atmosphere. The **Rock Circus** seats on the floor about 800 people and has been to Texas, Louisiana and other southern states with great reception. Stay tuned, fellow felines, for more upcoming info on the movie and the **Rock Circus**.

LIGHTER SIDE

As mentioned last month, **DT Roxx** has had great success on their LA mini tour and are still in the studio at last report, the big news in **Roxx** camp is the return of bassist **Keith**. You all remember **Keith**!

Todd Grubb's Universe is now complete, and he couldn't be more on top of the world. **Universe** contains **Todd Grubbs** on guitar, of course, **Todd Plant** on vocals, **Todd Newland** on drums and **Guy** [what, no more **Todd's**?] **Poleti** on bass. Three **Todd's** and a **Guy** a.k.a. **Universe** should be hitting local stages in two or three months.

Hemlock has recruited a new drummer in the shape of **John McDonald**. Also, **Mark Renaldi** has left the band. No word yet on a replacement in the **Hemlock** camp or what's on **Mr. Renaldi's** agenda.

Bleeding Hearts

Everybody's been telling me for the last month that I've got to go check out this newly-relocated band from Boston, The Bleeding Hearts. So, I put on my trusty Thrust T-shirt and headed down to the Port-hole Lounge to see if the word on the street was right. It is.

Bleeding Hearts smoke. Combining the energy of a hyperkinetic acrobat with the vocal presence of a mature frontman, lead singer Earl Cosmo led the band through a set of originals that could have been staples on any commercial rock station in the country.

Guitarist Archie J. Muise displays the talent of a true axeman: being able to go from Van Halen-style, fire laced riffs to blues-based wailings at the drop of a hat while still maintaining a solid perspective of his musical contribution to the band.

Dan Brice and Frank Antone Jerome round out the band, pounding out a tight, yet bombarding rhythm section. Yeah! This band deserves the buzz that they've been receiving across town.

"Well, what do you think?" Austin Keyes asked as he took notes, names, and numbers for his R&R Control dossier. "You know,



this band is going to be big, Chris. Really big."

"But Austin," I retorted. "How can I write about a band that refuses to use the letter 'R' in their dialogue. 'Aaaaachic, Eaaaal, Waaaak the Dawg, Paaak the Ca'." Don't these people from Boston know there

are 26 letters in the alphabet?"

"It's the music," Austin continued. "The music will take them to the top. Just listen to this EP."

And Austin was right. The tunes from the Bleeding Hearts are full of fire and compassion: real music for real people. The band's

EP includes the following sure-fire hits: "Kickin' Your Love," "Best and Only Friend," "Take It on the Chin" and "10 Ways."

Impressed by their sincerity and talent, I invited the band over to the office for an interview. Charming, yet raw; intelligent, but free-spirited — the band sat me down and gave me the low-down on their lives, their music, and their goals.

Guess what! You'll see the whole interview in the next issue of Thrust. But there's things you can do during May while you're waiting. Go see 'em. That's right. I want everybody to make it down to Tarpon Springs on May 6 to catch the grand opening on **Thunderzone**. The Bleeding Hearts will be opening for Bobby Friss. Then, take three weeks to recover, but watch your calendar closely because the show of the month will be the "Beach to the Bar Bash" taking place on **May 27, Memorial Day Weekend at Body Talk**. Kick the summer into official high gear as Bleeding Hearts host the festivities. It's guaranteed to be the blowout show of the month. And be sure to pick up next month's Thrust, available June 1, with the exclusive Thrust Bleeding Hearts interview. 'Nuff said.

Sun. May 6

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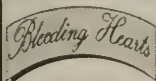
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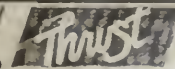
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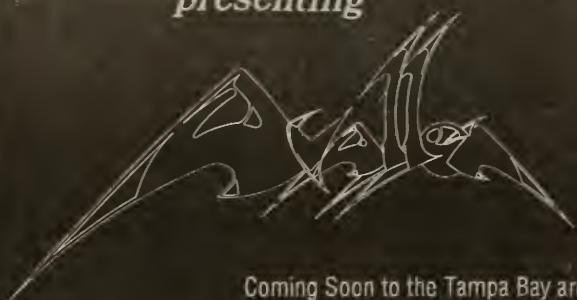
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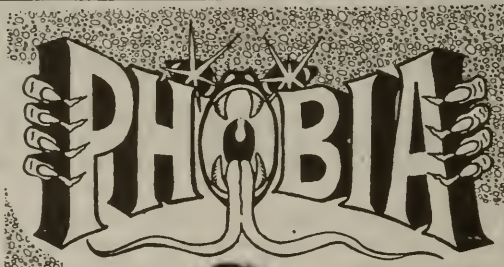
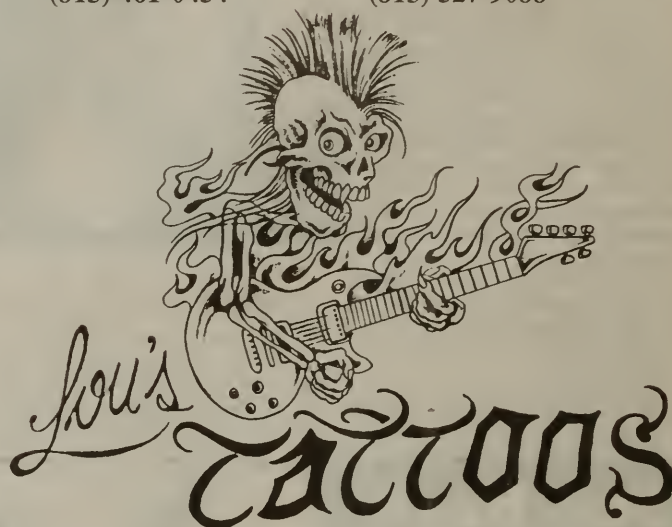
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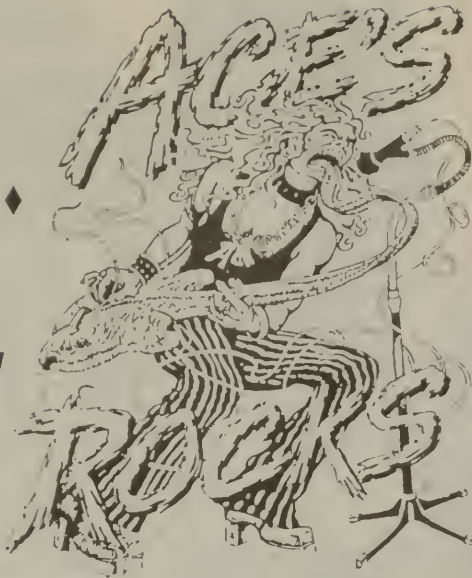
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3. According to the Thrust article, why do the London Quireboys play music?

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